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THE first of the Coronation stamp designs from the Dominions is the dual portrait type for New Zealand. The stamps are being printed by Messrs. Bradbury Wilkinson and Co., of New Malden, and will be on sale in the Dominion from May 12 to the end of the year.



NEW ZEALAND: THE CORONATION STAMP.

The design is in keeping with that of the Silver Jubilee stamps of 1935, showing the King and Queen full face, within a frame of Maori pattern. The three denominations, will be 1d. bright-carmine, 2½d., dark blue, and 6d., vermilion.

Collectors need not expect, this time, that

the 6d. stamp will have the spectacular rise in value that the Jubilee stamp had. The printing order is for three millions of the Coronation 6d., as against only half a million of the 6d. Jubilee.

Turkey has a new set of postage-due stamps, replacing the over-printed provisionals. They bear a small portrait of Kemal Ataturk in an oval. Takse Pulu is the modern Turkish equivalent for our "postage due." The values received in this series are 20 para, yellow-brown, 2 kuruş, light blue, 3 k., violet, 5 k., blue-green, and 12 k., carmine.

Literature and the drama are again represented in the newest stamp of France, the 75 centimes claret, with an excellent intaglio portrait of Pierre Corneille. It appears appropriately for the tercentenary of his great success with "Le Cid," which was first produced towards the end of 1636. The title and date of the famous tragedy appear below the portrait, and a tablet at the foot of the stamp is inscribed "Pierre Corneille, 1606-1684." The engraving is by Delzers.



FRANCE: PIERRE CORNEILLE, OF "LE CID."



COLOMBIA: A STAMP TO COMMEMORATE THE NATIONAL OLYMPIAD.

The national olympiad at Manizales has been commemorated in three photogravure stamps of Colombia. They have been produced by Messrs. Waterlow and Sons, Ltd., London, and represent a footballer on the 3 centavos green, discus thrower on the 10 centavos carmine and a sprinter on the 1 peso black. Peru's new air-mail stamps present a pictorial survey of the country's chief industries, scenery, and aviation facilities. Among the subjects treated are the wool industry (a prize ram on a model farm in Puno), mines, mail steamer on Lake Titicaca, train on the Central Railway over the Andes, air liner for passengers and mails, biplanes over the sierra, the Peruvian aviator, Jorge Chavez, the Chavez school of aviation, La Mar Park, the Llama, and on the highest value of all, the 10 soles, the picture of Santa Rosa de Lima, patron saint of the Americas.



PERU: A NEW AIR MAIL STAMP.

The first portrait stamps of King George II. of Greece might have been inspired by the earliest King George V. stamps which Mr. H. Linley Richardson designed for New Zealand in 1915.



GREECE: KING GEORGE II.

Those in their turn had been based on the simple dignity of the first postage stamps of Great Britain, 1840. The new Greeks are larger than either of those prototypes. They must be regarded as among the very best of the intaglio portrait stamps of recent times. The values are 1 drachma, deep olive-green, 3 dr., red-brown, 8 dr., deep blue, 100 dr., carmine lake. Excitement in Greece over an "error" in the recently over-printed 50 lepta "Pronia"—charity—stamp has produced an amusing sequel. A few sheets having been discovered with the over-print inverted, post offices all over the country were invaded by "collectors" (so-called). The Ministry of Communications reckoned the Post Office should come in for a share of the profits, so on Feb. 16 the stamps were placed on general sale with the over-print upside down. There is no difference between the accidental and the purposeful "errors," and to be sure of an original it would have to be a used copy dated before Feb. 16.

In connection with the Esperanto Congress in Rio de Janeiro, there has been issued a 300 reis green stamp, rather more effective in design than most of the recent commemoratives from that country. From a central star radiate the flags of the nations.



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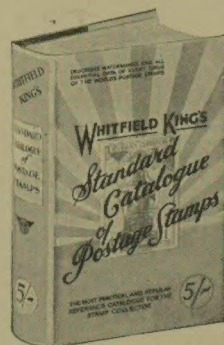
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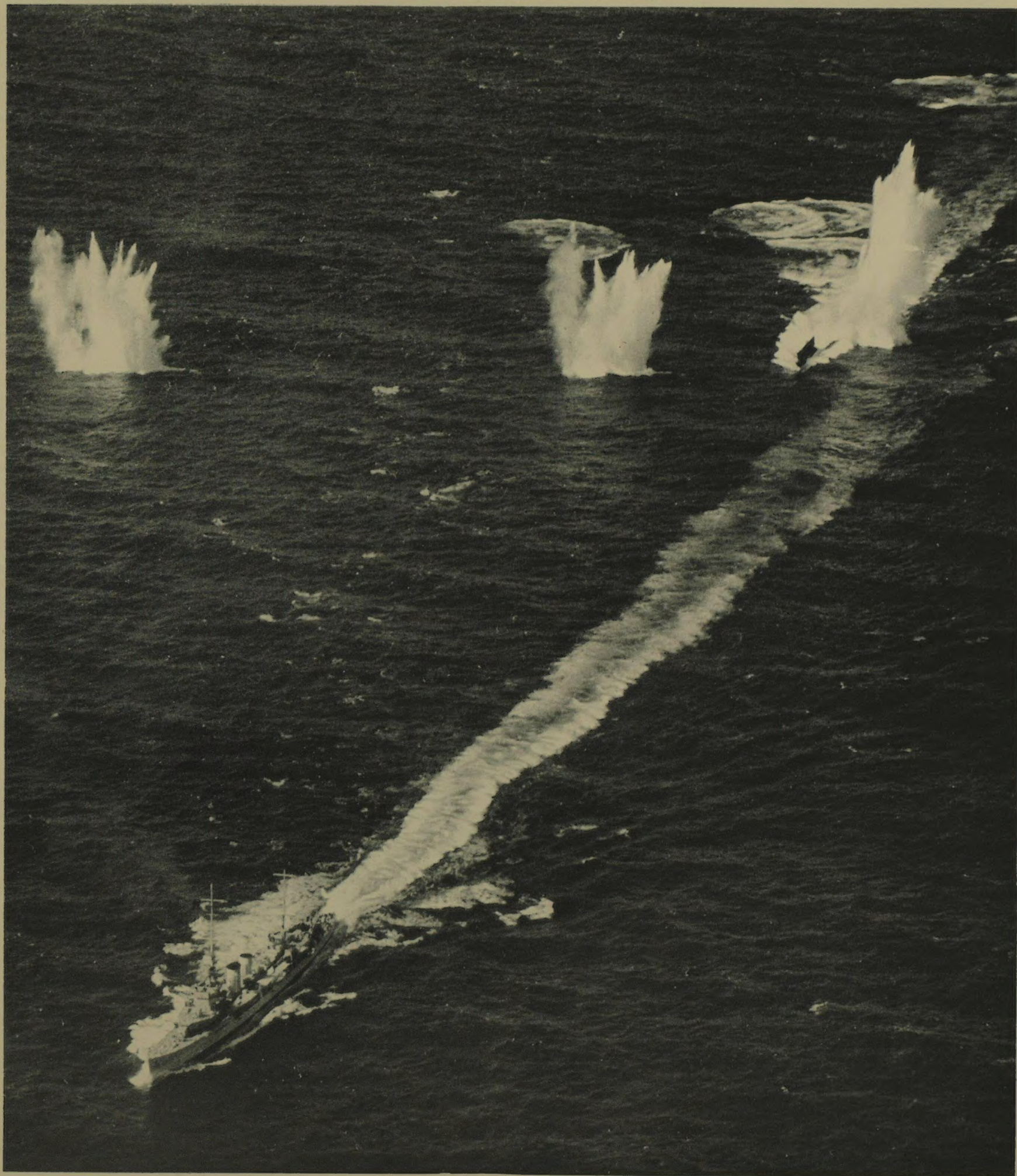
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SATURDAY, MARCH 13, 1937.



STRADDLING A TOWED TARGET AND MAKING A DIRECT HIT: 15-IN. SHELLS FROM H.M.S. "HOOD" DEMONSTRATING BRITAIN'S POST-WAR IMPROVEMENT IN NAVAL GUNNERY DURING BATTLE-PRACTICE IN THE MEDITERRANEAN.

Last October H.M.S. "Nelson" and "Rodney" carried out a gunnery and torpedo programme from Invergordon. Both ships fired 16-inch salvoes at a battle-practice target fifteen miles away. Direct hits were recorded on at least seven occasions, and it was unofficially stated that our naval gunnery had improved enormously since the Great War. This aerial photograph was taken while the

battle-cruiser "Hood," the biggest warship in the world, was firing four-gun salvoes at a towed target in the Mediterranean. It clearly shows that the gunnery of the Mediterranean Fleet is as accurate as that of the "Nelson" and "Rodney." The target, which can be seen emerging from a column of water thrown up by a shell making a direct hit, is about 90 feet high and 180 feet long.



By ARTHUR BRYANT.

SOMEBODY, anticipating the next war, has suggested that Whitehall should be rebuilt in the country. By this means, it is argued, the foreign aviators, who would make it their first objective, would be frustrated. An infinite quantity of valuable files, typewriters, and red tape would be saved for the nation, and the brains who are to direct the national effort in that supreme emergency would be preserved to do so in peace and quiet. For the lay mind it is a little difficult at first sight to understand why a mass of conspicuous buildings surrounded by green fields should be a less accessible target than the same buildings surrounded by other buildings. But, like those of the priests of old, the *dicta* of our modern experts have to be accepted by faith rather than by reason.

Yet in other respects it is permissible to doubt whether the projected removal would have quite the effect intended by its sponsors. I imagine one of their motives must have been a belief that the national efficiency in a modern war would be entirely dependent on the uninterrupted working of the country's central administration. But this is by no means certain. It was hardly so in the past. When, to defend themselves from invasion, our ancestors of a century ago started feverishly erecting wooden block-houses along the banks of the Thames, the good sense of the nation, as well as the subsequent verdict of history, was epitomised in the lines of an Opposition wit:

If blocks can a nation deliver
Two places are safe from the French:
The one is the mouth of the River,
The other the Treasury Bench.

Even during the last war confidence in the efficiency and usefulness of our centralised governmental machinery was scarcely widespread. In that grim struggle of human endurance, it was neither red tapes nor red tabs that were thought to do our business. Some of the vast Departments in Whitehall were regarded, doubtless unjustly, as places where young men who had no stomach for fighting found a safe refuge and where old men who had outlived their usefulness impeded the national effort by their wastefulness and lack of decisive thinking. Even the great fighting Departments were not exempt from such unworthy suspicions. And looking back, it is at least arguable that the intervention of the Admiralty during the Battle of Jutland saved, not, as was intended, the British Empire, but the German Fleet.

These frivolous doubts as to the value of our centralised services may not be quite as frivolous and irresponsible as they sound. Centralised and detailed planning may be the chief need of the modern mechanical world, but it does not suit the character and genius of the British people. We are not a race of planners, and we never have been. Our imaginative grasp of theoretical intellectual problems has generally been faulty and sometimes childish in its inept: when we plan ahead we nearly always fail. On the other hand, we have generally shown a remarkable facility for acting rightly on the spur of the moment; once the necessity for action is upon us, we seem to realise instinctively the proper course to pursue. Our

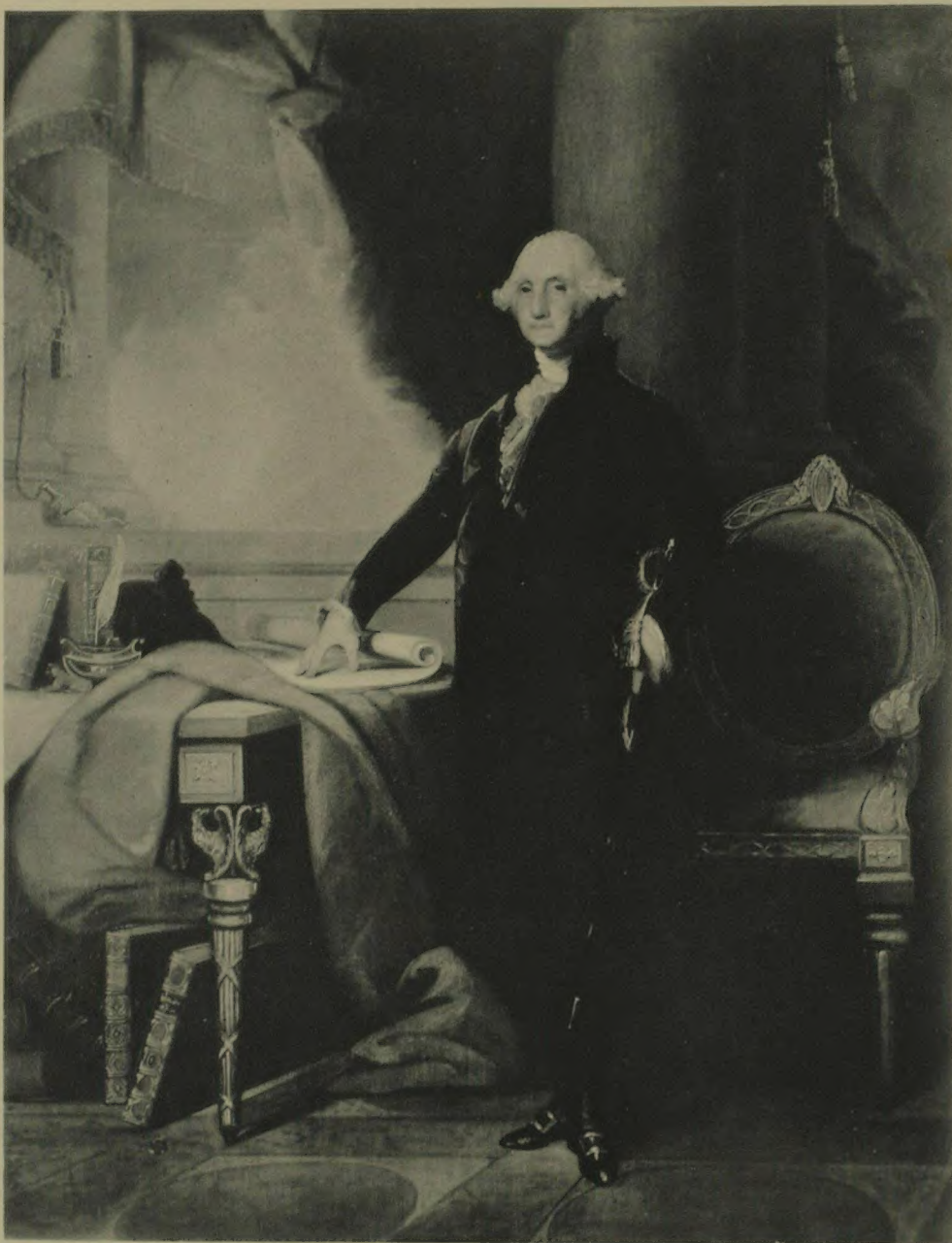
instincts are better than our reasoning powers. And unfortunately we seem of late years to have got into our heads that the instinctive practical wisdom in which we excel is of very little value compared to the abstract reasoning in which we nearly always fail.

All through our history, the *deus ex machina* who has saved Britain's bacon has been the man on the spot. This has been particularly true in time of war. The early disasters of the Crimea and the Boer

orders he is at a hopeless disadvantage. Again and again the application of the telescope to the blind eye has saved the country. A cynic, versed in our national history, might well argue that the best thing that could happen to Great Britain in the event of another war would be the immediate and complete destruction of every Government office. We could then start afresh at once, instead of waiting for the usual dreary round of reverses before doing so, and rebuild on a foundation of active experience. If the Cabinet were destroyed also it might, in the view of such a cynic, be still better. And some, regretting Guy Fawkes, might even be glad if Parliament were to suffer likewise.

However, if the removal of Whitehall to the country should be our undoing in time of war, it might very well prove our salvation in time of peace. One of the chief charges brought against our system of government is that it separates those who govern from the rest of the population and from observation of those natural laws by which nations as well as individuals live. The young man of gentle parentage and exclusive education who goes into the higher branches of the public services puts the finishing touches to his carefully nurtured ignorance of life by passing the rest of his existence in that rarefied urban air which is alone available to one who has to spend the waking hours between ten and six in an office in Whitehall. He seldom moves further north than Bloomsbury, or at the outside Hampstead; or further south than Chelsea. When he does so it is usually to travel in a fast train or car to some place where he can associate with people of his own exclusive kind who are preserved under similar conditions. The rest of the world never comes to his notice except in the form of an official communication. And, well-trained and conscientious public servant as he is, he is apt to remain as ignorant of the laws of nature as he is of his fellow-citizens. He is taught to believe that he has only to plan on paper for his planning to be obeyed, and only to issue regulations for those regulations to be practical. Those simple inevitable processes which the dulllest peasant discerns by daily experience in the field never occur before his eye. Townsman that he is, he may never even suspect that they exist.

Whatever the truth of this rather jaundiced portrait of the modern civil servant, it will soon be out of date. For if the plan mentioned at the beginning of this essay comes to fruition he will no longer be confined to the air of S.W.1. Henceforward he will pass his days among cows and contemplate through his wonted plate-glass the slow and unalterable workings of the laws of nature. He will go to the office in gaiters, and suck a straw as he makes his memoranda. Boarded out in some rustic cottage, he will spend his evenings in the village pub and his Saturday afternoons in the hayfield. The age of the bucolic bureaucrat is apparently at hand. Under his placid rule a new age of peace and contentment should dawn on earth.



RECENTLY DISCOVERED AMONG OLD PICTURES IN THE BASEMENT OF THE BOSTON ART CLUB: A REMARKABLE PORTRAIT OF GEORGE WASHINGTON BY GILBERT STUART AND HIS DAUGHTER, JANE. This picture was given to the Boston Art Club, the oldest art club in the United States, about twenty-five years ago, but it was so covered with a patina of dust that it attracted no attention and was put in the basement. When it was cleaned recently it was found to be an unusually fine portrait of Washington by Gilbert Stuart. It is about one-third life-size. The figure was painted by Stuart and the background by his daughter, who often helped her father in this way. The calm serenity of the face provides no clue to Washington's temperament, as Stuart admitted that he did not paint him as he saw him. "All the features," he said, "were indicative of the strongest and most ungovernable passions."

Wars were laid—and it would seem laid justly—on the faulty planning of the War Office. This was not, as unfairly supposed in the heat of the moment, because the pundits of that institution were any more stupid than the average Briton, but because in their capacity for abstract reasoning and thinking ahead they were typical of the nation they represented. Their mistakes were subsequently redeemed by the fighting courage and sound sense of the men on the spot, applying their instincts to their experience. Initiative, first-hand judgment, practical balance are the qualities that the ordinary Englishman possesses, and, given a chance, exercises to his own and everyone else's advantage. Tied by red tape and prejudged

THE SPANISH NATIONALIST LEADER AND THE FLOWER OF HIS ARMY.



THE LEADER OF THE SPANISH INSURGENTS IN THE CIVIL WAR: GENERAL FRANCISCO FRANCO (ON THE RIGHT), REGARDED BY HIS FOLLOWERS, THE NATIONALISTS, AS "GENERALISSIMO AND HEAD OF THE GOVERNMENT OF THE SPANISH STATE," WITH HIS WIFE AND DAUGHTER AT HIS HEADQUARTERS IN SALAMANCA.



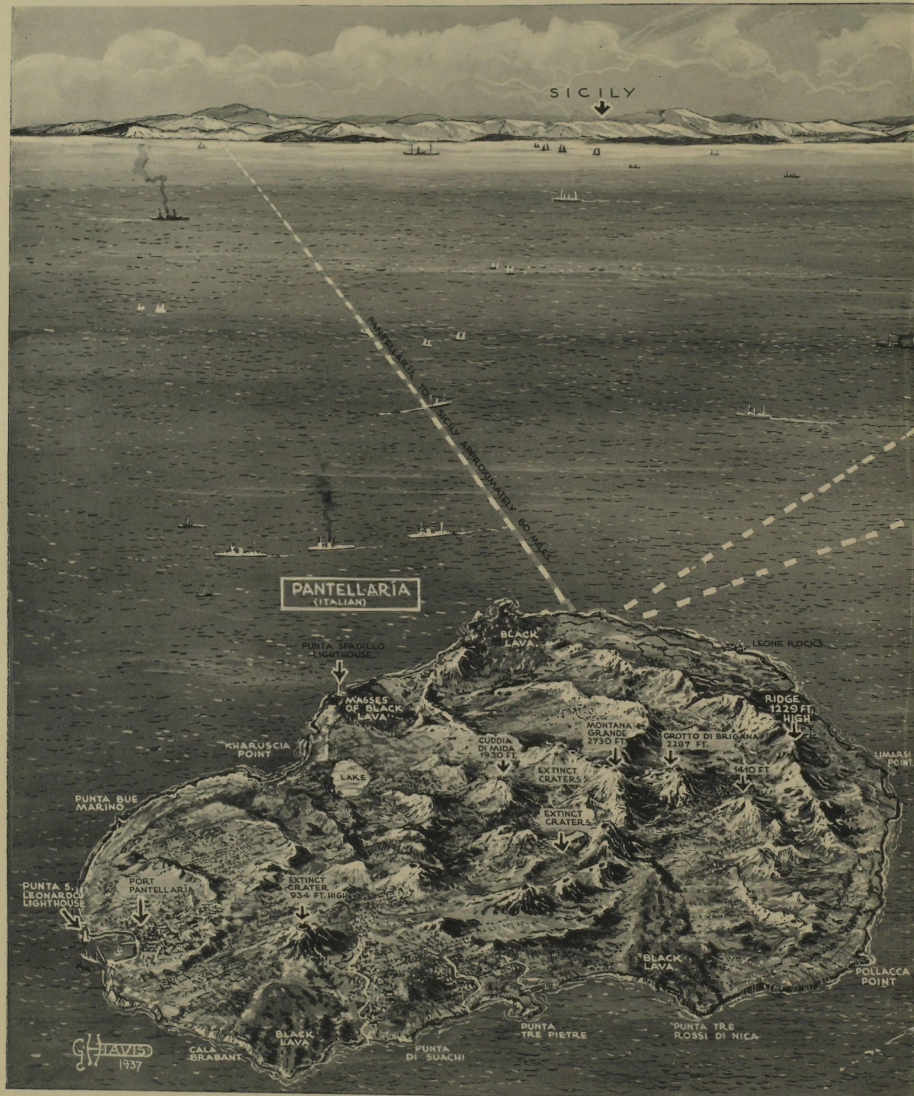
PROBABLY THE SMARTEST IN APPEARANCE OF ANY TROOPS ENGAGED IN THE CIVIL WAR IN SPAIN: A WELL-EQUIPPED COLUMN OF GENERAL FRANCO'S FORCES SALUTING AS THEY MARCH THROUGH SALAMANCA, WITH FIXED BAYONETS, ON THEIR WAY TO THE FRONT LINE.

An important diplomatic ceremony took place in the Mayoral Palace at Salamanca on March 3, it may be recalled, when General Faupel, the Ambassador of Germany, the second of the Great Powers to recognise the Spanish Nationalist Government, presented his Letters of Credence to General Franco as "Generalissimo and Head of the Government of the Spanish State." General Faupel conveyed the cordial greetings of Herr Hitler, who, he said, followed

with most sympathetic interest the struggle which General Franco was conducting. In reply General Franco expressed the deep gratitude of himself and of Spain for the sympathy and moral support of Germany. He said that he foresaw in Spain a new State with wide horizons of social justice and progress for the poorer classes. It may not be generally remembered that General Franco attended the funeral of King George V. as Spain's military representative.

PANTELLARÍA—FORTIFIED OR TO BE FORTIFIED?: ITALY'S

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. THE INSET PLAN REPRODUCED FROM BRITISH ADMIRALTY CHART NO. 186.



A NEW BASE FOR ITALY IN THE MEDITERRANEAN?—THE RELATIONSHIP OF PANTELLARIA TO

Reports have been current recently that Italy intends to convert Pantelleria, an island situated midway between Sicily and Africa, into an air- and sea-base. Lord Cranborne, the Parliamentary Under-Secretary, was questioned about this in the House of Commons on March 8. He was asked if he could give any information about Italy fortifying the island; and whether it had been converted into a base for aircraft and submarines. He replied: "Various reports have recently been received that the island in question is fortified. Similar rumours received previously have, however, all proved to be without

foundation, and I am not in a position to confirm the present reports." The situation of this island makes the question of its fortification a subject of great interest in Naval circles. Mr. Hector, referring to the article in the "Daily Telegraph" the other day, pointed out that such a step would be "a new and very important development of Italy's strategic policy, which apparently involves a still larger measure of control over the main Mediterranean highway from West to East." Mr. Bywater continued: "The island is only 60 miles from Sicily and 44 from Africa. Obviously, therefore, if

STRATEGIC ISLAND BASE BETWEEN SICILY AND AFRICA.

WITH THE PERMISSION OF THE CONTROLLER OF H.M. STATIONERY OFFICE, AND OF THE HYDROGRAPHER OF THE NAVY.



MALTA, AND (INSET) ITS POSITION ATHWART THE MAIN WEST-EAST MEDITERRANEAN SEA ROUTE.

it is developed as a naval and aircraft base on a large scale, its strategic importance could hardly be exaggerated. Until recently, it is understood, Pantelleria was only lightly fortified, and little had been done to improve its port and anchorage facilities. As a naval base the island offers several advantages, apart from its strategic position. The rugged coast-line, with its steep cliffs, constitutes a natural defence, while the one or two accessible anchorages should be fully protected by batteries of modern artillery." Pantelleria Bay (as the plan inset in the above illustration shows) is not accessible to ships

of deep draught, though it might be made so by dredging. Just outside the bay, however, the largest ships could anchor, there being 15 fathoms of water over a sandy bottom. The island itself bears many evidences of volcanic origin, in the shape of extinct craters, numerous "fumaroli" emitting steam, and hot mineral springs. Many of the hillsides are thickly covered with forest and fruit trees, for, although water is not abundant, the soil is very fertile. The island covers an area of some 40 square miles, being somewhat larger than Gozo, the smaller island of the Malta group.



THE WORLD OF SCIENCE.



"ENVIRONMENT": THE ELUSIVE FACTOTUM.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my Australian readers has recently written to comment on what he calls my "obvious reluctance" to accept the general consensus of opinion among biologists to-day as touching environment as a moulding force governing the evolution of living bodies. He seems to believe that the weight of evidence supports them. It is proverbially hard to prove a negative, and we get no nearer a solution of the problem by mere assertions. Indeed, before we can really begin to discuss this theme we must find some intelligible definition of what is meant by this term environment, which is made to cover so many sins against the light. For at the present time it is used so vaguely or so thoughtlessly as to be nothing more than a convenient explanation designed to inhibit further enquiries! Nevertheless, this theme is a fascinating one, and one which should be ever present in the minds of all who find delight in the study of "Natural History."

By way of obtaining some working acquaintance of the nature of this problem as to the part played by "environment" in evolution, let us take a survey of a group of birds familiar to all who have some acquaintance with what I will call "field natural-history": to wit, that which ornithologists call the "Steganopodes"—the cormorants, darters, gannets, pelicans, frigate-birds, and tropic birds. These are of world-wide distribution, though only the gannet and the cormorant are British birds. All agree in having all the toes united by a single web, a condition found in the foot of no other birds. The many points wherein they differ are all to be attributed to the effects of use, determined not by their "environment," but by the nature of their food and of its pursuit.

Let us take first the case of the cormorants, since these birds, numbering many species, are perhaps the least specialised of the whole group. What determines their several differences in size and coloration need not now concern us. But we are to keep in mind the fact that they are fish-eaters, and hunt commonly in the sea; but some haunt rivers. They chase their prey under water and bring it to the surface to be swallowed. The beak, it is to be noted, is hooked at the tip and is not perforated by nostrils, save in the late embryo stage, wherein the aperture is no larger than will permit the passage of a bristle. The darters, gannets, and frigate-birds share this peculiarity, but the tropic birds have open nostrils, like ordinary birds. This singular feature is, so far, inexplicable; but it is very certainly not due to "environment." Neither is the flightless condition of the cormorant of the Galapagos Islands. The loss of flight followed on the fact that food

Now let me pass to the darters (Fig. 1). These may be called "river-cormorants," for they differ from their cousins mainly in having a long, dagger-like beak, with which they transfix their victims, bring them to the



1. THE DARTER: A STEGANOPODOUS BIRD—NEARLY RELATED TO THE CORMORANT—WHOSE LONG, STILETTO-LIKE BEAK IS WELL ADAPTED TO THE CAPTURE OF FISH IN STREAMS AND RIVERS.

The darter transfixes small fish, tosses them into the air, catches them again, and swallows them, head-first. This juggling feat is made possible by a peculiar mechanism of the neck-vertebræ, which gives the bird the strange kink in its neck.

surface, jerk them into the air, and swallow them head-first. But, be it noted, they prey on small fishes weighing, say, an ounce; not on fish weighing, perhaps, a couple of pounds. Both types live after the same fashion—chasing fish under water. What has "environment" to do with their mode of life and bodily shape?

The gannets, of which, again, there are many species, seek their living in all the Seven Seas. They also prey on fish, but their mode of fishing is a quite peculiar one, for they plunge headlong from a height into the sea, to vanish momentarily beneath the surface, emerging with their quarry to swallow it. As a consequence they show marked structural adjustments in response to this impetuous form of hunting. For between the skin and the body is a great space, filled up by thin-walled air-chambers, which break the force of these violent impacts. They show a wider range of coloration than the cormorants or darters, but neither this nor their mode of fishing is to

be explained by "environment." The pelicans are near relations of the gannets, and, like them, have a

capacious air-cushion between the skin and the body, though it never, so far as I can ascertain, makes such impetuous dives from a height when fishing. The American pelican, I believe, is the only polished diver among his kindred. But their fishing-grounds are more varied, being divided between river, lake, and sea. They commonly hunt in concerted bands, spreading wide over the water and driving their victims before them into a shoal, when the great heads are thrust down among them and they are scooped into enormous mouths, the capacity of which is increased by a great pouch of skin supported by the lower jaw, which possesses the most surprising elasticity, enabling the bag to be stretched widely open. As with the cormorants and darters, there are no external nostrils, save in the embryos. What led to the elimination of the nostrils is a mystery, for in other birds, like the guillemots and razor-bills, and the water-hens and coots, which dive for long distances under water, the nostrils remain open throughout life.

We come now to the frigate- and tropic birds. The first-named, represented by two species, are extraordinarily interesting, on account of the great length of their wings and the ridiculously short legs, which recall those of the swift. In both these types the great span of the wing and the degenerate condition of the hind-limb are direct responses to long-continued use and disuse. Great powers of flight, and at high speed, are necessary, because the frigate-birds depend almost entirely for their food on ability to chase and overtake gulls and other fish-eating birds returning to shore after feeding, and buffeting them until they disgorge their latest meal, which is caught in mid-air by a long beak terminating in a formidable hook. Thus they have no use for legs save that of furnishing something to stand on when at rest. The wing and the shoulder-girdle both bear indubitable witness of the effects of use, and no less do the legs bear witness of the effects of long-continued disuse. This has extended even to the webs between the toes.

As touching the tropic birds, these are the only members of this group which have large, open nostrils. The beak is conical and pointed, and is used, apparently, to capture small fish after the manner of terns, from which they can be immediately distinguished when on the wing by their somewhat larger size and long, pointed tails. What evidence have we, in all these birds, of the working of the effects of "environment" in any of their distinguishing features? And again I ask, what do those who invoke this agency so glibly and so confidently mean by "environment"?



2. A STEGANOPODOUS BIRD THAT USES ITS BEAK AS A LANDING-NET: THE PELICAN, WITH THE POUCH USED TO SCOOP UP FISH FROM SHOALS HERDED TOGETHER BY GROUPS OF BIRDS WORKING IN CONCERT. The common web uniting all the toes, the characteristic feature shared by all the steganopodous birds (a group to which the three illustrated on this page all belong, in spite of their wide divergences), is clearly apparent in this photograph. In all other birds having four toes, the hind-toe is free.

was abundant in its haunts, and there was no need to seek nesting-sites so far above the sea as to need the aid of wings to reach them.



3. THE CAPE-GANNET: A STEGANOPODOUS BIRD WITH A GREAT, DAGGER-LIKE BEAK, AND A BODY FASHIONED TO WITHSTAND THE SHOCK OF ITS HEADLONG PLUNGES INTO THE SEA FROM GREAT HEIGHTS.

HOW A LEOPARD CHARGES REVEALED BY REMARKABLE PHOTOGRAPHS.



THE INFURIATED BEAST LEAPING FROM ITS LAIR AND COLLECTING ITSELF AT THE BEGINNING OF THE CHARGE: ONE OF AN EXTRAORDINARY SERIES OF CINÉ PHOTOGRAPHS OF A LEOPARD IN THE ACT OF ATTACKING H.H. THE MAHARAO OF CUTCH—TAKEN BY CAPTAIN STEER-WEBSTER.



THE LEOPARD, WITH BARED FANGS, NEARING THE END OF THE CHARGE: A PHOTOGRAPH WHICH ILLUSTRATES THE SPEED AND FEROCITY OF THE ATTACK.



AN INSTANT BEFORE THE BEAST WAS SHOT AT THE MAHARAO'S FEET: THE LEOPARD, ROARING WITH RAGE AND WITH TAIL ERECT, ENDS ITS CHARGE.

These remarkable photographs of a leopard in the act of charging H.H. the Maharao of Cutch during a shoot in Cutch State are from a series taken with a ciné-camera at great personal risk by Captain Steer-Webster, F.R.C.S., F.Z.S., who makes big game photography a hobby. They are not retouched or faked in any way, but are "stills" from an extraordinary film which must rank as one of the most exciting big game films that the camera has ever produced. Fortunately, the infuriated beast passed Captain Steer-Webster, who was calmly photographing it, a feat that required exceptional skill and an iron nerve, as an error of judgment or the slightest movement would have resulted in mangling or, even, in death.

A correspondent, writing in "The Illustrated Weekly of India," states: "The leopard, a full-grown male measuring seven feet, gave trouble from the beginning by trying to maul the beaters and escape. This was frustrated and, when it was driven out from the cover of some overgrown ruins, it charged the Maharao on sight. It was twice wounded, the second shot downing it with a wounded hind-leg in a shallow grassy depression. Recovering itself and roaring terribly in its rage, it scrambled out and charged full speed for about thirty yards—to be shot by the Maharao at his feet. It is an interesting fact that one incapacitated leg does not make much difference to the speed of wild creatures over short distances."

"THE GORGEOUS EAST IN FEE."

BEING AN APPRECIATION OF

"THE MAKER OF MODERN JAPAN": By A. L. SADLER.*

(PUBLISHED BY ALLEN AND UNWIN.)

DICTATORSHIP is an ancient profession, and this book provides an interesting example of its practise in the sixteenth century. The volume will also help the reader to understand something of the nature and growth, and perhaps also of the present importance, of the military caste in Japan. For Tokugawa Ieyasu was, above all else, a soldier, and he spent the greater part of his life in subduing rivals and enemies, until he had absorbed all power into his own hands. In that sense, he is "the Maker of Modern Japan," for his great achievement was to unify the government of a country which had, for two centuries, been the arena of perpetual internecine conflict. He brought an end to the so-called Ashikaga period, which "with its fifteen Shoguns, had been one of great confusion, continuous wars, and indiscriminate treachery, so that it was no wonder that everyone was tired of the lack of any central government and ready to welcome any strong ruler." If, in a sense, Ieyasu did "wade through slaughter to a throne," he was saved by his great gifts of mind and personality from being merely the most successful and the most ruthless of a large number of competitors for power in a feudal State. Most of his active life he spent in acquiring the means of imposing his will; his enduring work of organisation and government was done after he had ostensibly retired, at the age of sixty-three, from the Shogunate, having ensconced his son, Hidetada, safely in his stead. Indeed, he himself enjoyed the official title of Shogun for only two years before his retirement.

It is a necessary preliminary to this biography to understand the curious relationship which formerly existed in Japan between Emperor and Shogun. In the broadest terms, the Shogun was the executive ruler of the land; he was the military Constable or Commander-in-Chief, the absolute law-giver, and the controller of all administration and finance. He kept State like a monarch. After a fierce struggle, dating from the twelfth century, between the two great military clans of the Taira and Minamoto, the latter (to which Ieyasu belonged) prevailed, and vigorously extended the powers of the Shogun. The Mikado, on the other hand, was in the strictest sense a figurehead. Being divine, and worshipped as such, he was rigidly limited to the neutral functions of an incarnate god. He and his Court existed for purposes of symbolism and ceremonial, not of government. The relationship, so strange to Western notions (though something of the same kind is still to be found in Nepal), is best illustrated by the

to ensure that no person or institution should be able to interfere with it. Henceforth the Court was short-circuited for a couple of centuries, though with its functions unimpaired and its emoluments to some extent increased and ensured."

Ieyasu's path to this supremacy lay through a series of campaigns which it would be tedious to describe here in detail; nor can we pretend that, in Professor Sadler's colourless style, they make anything but monotonous reading. A son of the great clan chieftain Hirotada, Ieyasu was born in 1542, and early had sharp experience of feudal warfare: for he was kidnapped at the age of six and held prisoner for two years by a rival clan. He fought his first battle at the age of seventeen, served with distinction under the Shogun Oda Nobunaga, and, still in his twenties, showed the true dictator disposition by his suppression of the powerful and menacing Monto sect of Buddhists. For the next twenty years he methodically put one enemy after another under his feet, and towards the end of the century he had risen to such influence as seemed likely to challenge the mighty Hideyoshi, who, though he did not actually bear the title of Shogun, possessed all the *de facto* powers of that office. Ever a realist, Ieyasu chose the wiser part of



A RELIC OF A WELL-PLANNED MILITARY OPERATION CARRIED OUT EARLY IN IYASU'S CAREER: THE SUIT OF ARMOUR HE WORE AT THE PROVISIONING OF OTAKA, 1560.

making himself valuable to Hideyoshi, and of awaiting the opportunities which were certain to occur after this commanding figure had left the scene. Herein Ieyasu calculated accurately and perhaps unscrupulously; at all events, after Hideyoshi's death in 1598, he soon found himself at war with Hideyoshi's son, Hideyori, whom, after two campaigns and an unstable truce, he crushed at the Battle of Osaka. He had already inflicted a decisive defeat upon the Western forces at the Battle of Sekigahara in 1600, and with the collapse of Hideyori "the fate of the Empire was definitely decided, for there was now no opposition left." The remainder of Ieyasu's task was the settlement of the country which he had so completely subdued. The house which he founded—the Tokugawa Shoguns—comprised fifteen rulers, who reigned continuously until 1903. Ieyasu himself died in 1616, at the age of seventy-four, but not before he had made every preparation for the future of his house and his Empire; nor did he omit arrangements for his own deification.

He remains, to the Japanese imagination, one of the great living figures of history. His statesmanlike qualities were little inferior to his military talents—as several European countries were made to realise. In the embittered struggle between the Dutch and Portuguese for commercial advantages in Japan, he showed loyalty and justice to the Dutch, to whom he had first granted trade concessions, faithfully observed on both sides for some three hundred years. His unofficial foreign adviser was that remarkable type of sixteenth-century Englishman, Will Adams, who spent the greater part of his life under Ieyasu's protection and favour. Had he been more diplomatically handled, Adams might have arranged favourable terms for the English East India Company, to which Ieyasu was sympathetic; but the Company managed its affairs ill in Japan, and after the massacre of Amboyna in 1623, abandoned its enterprise in Nippon in favour of a more intensive Indian trade.

Ieyasu seems to have been one of those rare leaders who are able to maintain a just proportion between realism and idealism. He pursued his path relentlessly: he was accused, both by his own and by later generations, of a too facile capacity for changing sides: and his policy with his enemies has been described as "gripping the throat and stroking the back." He was inflexible in punishment, and did not hesitate to put his son, and one of his own wives, to death for conspiring against him. Yet there seems no reason to doubt that his sincere, life-long aim was the good of his own country, on which he undoubtedly conferred great and lasting benefit. He left behind a "Legacy," which is a curious blend of legal enactments and moral principles. This code has been described by one of his own countrymen as "a velvet bag full of gunpowder." Benevolence and Patience—the conquest of all distracting emotions—are the principles to which he returns again

and again in this philosophy. After a lifetime of fighting, he lays it down as the guiding principle for Shoguns that "the right use of military power is that it should conquer the enemy while concealed in the breast. To take the field with an army is to be found wanting in the real knowledge of it." And what is government? "The Supreme Sovereign of the Empire looks on the people as children under his protecting care, and my family to which the administration of his realm is committed should exhibit this attitude even more. This is what is called Benevolence." Such, it may be said, are the commonplaces of "benevolent despotism," but to Ieyasu in his old age they had come to be something more than mere cant.

He was a man who, on all the evidence, lived life to the full. Physically powerful, he was fearless, to the point of elation, in the face of danger and took pleasure in many kinds of sports, but above all, in hawking. He had many consorts and begot a numerous family: one of his decrees was that nobody should remain unwedded after the age of sixteen. He had great intellectual curiosity and a boundless faith (this extremely practical man) in learning. "If anyone wishes to get the knowledge of how to rule the country properly, he will only find it in books. That is why the publication of books is the beginning of beneficent rule." Professor Sadler points out, however, that he does not seem to have been so much interested in the purely artistic side of literature as in its value as a source of information and philosophy. In short, there was a utilitarian tinge in all Ieyasu's preoccupations. Though a conscientious student of religion, he had little mystical bias. He was impatient of the contentions of sects, and seems to have regarded spiritual beliefs chiefly as the "drug of the masses." Of all religions which he studied, he had the least sympathy with Christianity: to his temperament it probably seemed to be the creed



JAPANESE COURT DRESS IN THE EARLY SEVENTEENTH CENTURY: IYASU'S SON, TOKUGAWA HIDEYADA.

Photographs Reproduced by Courtesy of the Publishers, Messrs. George Allen and Unwin.

of weaklings, and it may have been in that belief that he summarily turned the Jesuit missionaries out of Japan. He was confirmed in his view when the peripatetic embassy which he sent forth to gain knowledge of the West returned with the report that Europe was "nothing but a vain show." Ieyasu's success, writes Professor Sadler, "was the result of his great self-control, lack of blind egoism, and shrewd rational insight into human nature allied with a powerful physique and a mind absolutely devoid of fear of anything either seen or unseen, a combination not often found even in autocrats. His was an extraordinarily well-balanced and cautious mind, everlastingly curious and critical and impartial, overlooking nothing that might be useful, and never taking for granted the superiority of its own conclusions."

Of this remarkable man Professor Sadler has compiled a study which is more distinguished for its industry than for its vivacity. A great deal of tedious detail and indiscriminate anecdote could, with advantage, have been discarded in favour of a more general and better-proportioned picture of the Japan of Ieyasu's day. Nevertheless, the book is a substantial contribution to Oriental history, and its subject has no little pertinence at the present time.

C. K. A.

*"The Maker of Modern Japan: The Life of Tokugawa Ieyasu." By A. L. Sadler, M.A., Professor of Oriental Studies in the University of Sydney. (George Allen and Unwin; 16s.)



CONSTRUCTED BY THE AUTHOR FROM CONTEMPORARY PRINTS AND DESCRIPTIONS: A MODEL OF "DE LIEFDE," IN WHICH WILLIAM ADAMS REACHED JAPAN.

fact that one of Ieyasu's principal measures was to lay down laws strictly defining the functions of the Court. "Henceforth it could do nothing without the consent of the Shogunate, and was to restrict itself to ceremonies and aesthetics. And even these were to be done according to rules laid down by Edo" (i.e., Ieyasu's seat of government). "He had determined that the military class, under his family, should be the ruling power, and he took every care

NEW EXHIBITS IN THE NATIONAL GALLERY: FOUR WORKS LENT; ONE RECENTLY ACQUIRED.

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"S. PIETRO DI CASTELLO, VENICE."
BY FRANCESCO GUARDI. (1712-1793.)
Lent by C. S. Gulbenkian, Esq.



"VIEW OF MIRA ON THE BRENTA."
BY FRANCESCO GUARDI. (1712-1793.)
Lent by C. S. Gulbenkian, Esq.



"THE WELSH FUNERAL AT BETTWS-Y-COED."
BY DAVID COX. (1783-1859.)
A New Acquisition.



"MADEMOISELLE SALLÉ."
BY MAURICE QUENTIN DE LA TOUR. (1704-1788.)
Lent by C. S. Gulbenkian, Esq.



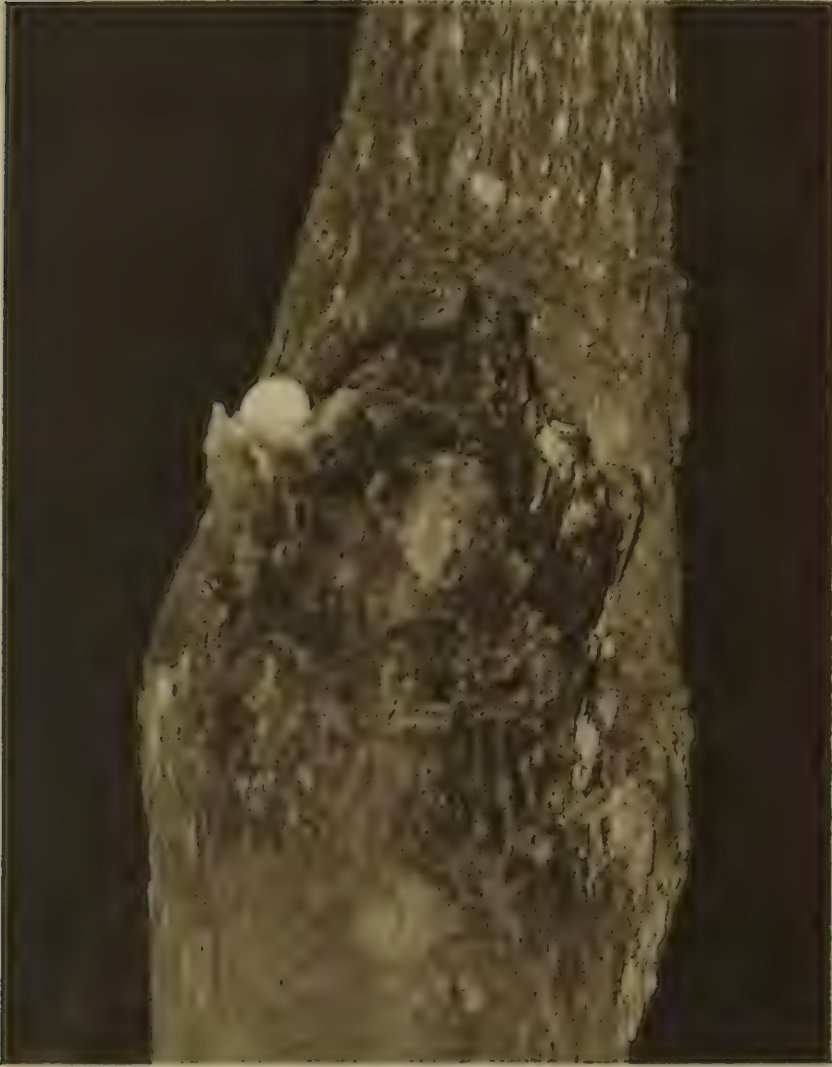
"PORTRAIT OF A YOUNG WOMAN."
ATTRIBUTED TO DOMENICO GHIRLANDAIO. (1449-1494.)
Lent by C. S. Gulbenkian, Esq.

The Trustees of the National Gallery recently acquired a painting by David Cox—"The Welsh Funeral at Bettws-y-Coed." Cox painted a large water-colour of this subject which was exhibited at the old Water-Colour Society in the spring of 1850 and proved extremely popular. Later he treated it in one or two oils. The version just purchased is free and brilliant and shows the English tradition of open-air landscape painting continuing almost to the period of the French Impressionists. Cox, in spite of some mannered and mediocre work, remains one of the few painters who had the merit of carrying on the style of Constable. This new acquisition is to be seen in Room XXII.—Mr. C. S. Gulbenkian has

placed on loan four more pictures. These are a pastel of the famous dancer, Mlle. Sallé, by Maurice Quentin de La Tour, which shows, at his most subtle and delicate, an artist hitherto unrepresented in the Gallery; the attractive "Portrait of a Young Woman," attributed to Domenico Ghirlandaio, which was the most sensational item in the sale of the Spirdon collection in 1929; and two more Guardis, small, but exquisite "View of Mira on the Brenta," and "S. Pietro di Castello, Venice." The La Tour portrait has been hung with the rest of Mr. Gulbenkian's loan, in Room XXVIII. The Ghirlandaio is in Room XXIX; and the two small Guardis are in Room IX.

PERCHING TO DECEIVE THE EYE: A "POOR-ME-ONE" CHICK IS TAUGHT.

PHOTOGRAPHS BY R. E. JOHNSON. (SEE ALSO ARTICLE ON PAGE 436.)



LAIID ON THE TRUNK OF A LARGE TREE FROM WHICH A BRANCH HAD BEEN TORN: THE EGG OF A GIANT NIGHTJAR—PHOTOGRAPHED BY FLASHLIGHT AFTER THE BIRD HAD LEFT AT DUSK



THE FOURTEEN-DAY-OLD CHICK ON THE "NEST"—A CREAM-COLOURED BALL OF DOWN: A PHOTOGRAPH SECURED DURING THE FEW MOMENTS IT WAS LEFT UNCOVERED BY THE PARENT BIRDS.



AN EARLY LESSON IN CAMOUFLAGE: THE TWENTY-SIX-DAY-OLD CHICK LEARNING THE PECULIAR STIFF AND UPRIGHT PERCHING POSITION, WHICH, AT FIRST, IT COULD NOT SUSTAIN FOR ANY LENGTH OF TIME.



TAKEN THREE DAYS BEFORE IT FLEW: THE CHICK, WITH AN ADULT, PERCHED ERECT ON THE "NEST," WITH ITS TAIL FLATTENED AGAINST THE BARK, BLENDING PERFECTLY WITH THE BACKGROUND.

That elusive bird, the Giant Nightjar (*Nyctibius griseus*) is rarely photographed and its habits have never been thoroughly studied, owing to the fact that it is nocturnal and extremely difficult to locate in the tropical forests. Mr. Alec Muir obtained the first pictures of it at rest in Trinidad, in 1925, and they were published in "The Illustrated London News" on April 3, 1926. Mr. R. E. Johnson has now succeeded in photographing by flashlight an adult bird and its

chick together, and his observations on the habits of these birds, given on a following page, are of great interest. *Nyctibius* is a striking example of protective coloration in bird-life and has, in addition, a peculiar method of perching which still further deceives the eye. In this connection, our readers will remember the photographs of moths published in our issue of October 31, 1936, showing the value of the colours and disruptive patterns of their wings in enabling them to merge

[Continued opposite.]

A BIRD AS A SPUR OF ROTTEN WOOD: THE DECEITFUL GIANT NIGHTJAR.

PHOTOGRAPH BY R. E. JOHNSON. (SEE ALSO ARTICLE ON PAGE 436.)



ITS STIFF, ERECT ATTITUDE AND PROTECTIVE COLORATION MAKING IT RESEMBLE A STUMP: *NYCTIBIUS GRISEUS*
BROODING ON ITS "NEST" ON THE TRUNK OF A LARGE TREE.

[Continued]

into their background. In the daytime the Giant Nightjar perches itself on a tree where a branch has broken off and, flattening its tail against the bark, as the moths do their wings, sits in a stiff, erect attitude, with the head and neck stretched straight upwards. There it stays immovable with eyes closed and its familiar bird form completely altered. The colour of its plumage, a mixture of browns, greys, fawn, black and white, blends with the colouring of the bark. It

takes a keen eye to discover that the jagged end of a broken stump is really a Giant Nightjar! The egg is laid in a tree-stump hollow and there is no nest, in the usual sense of the word. Mr. Johnson's discovery that the chick quickly adopted the curious perching attitude of its parents clearly shows the value of this method of camouflage. The bird has a mournful cry which impresses all who hear it with its sadness and has caused the negroes to call it "Poor-me-one."

HUNTING FOR THE "POOR-ME-ONE":

THE "TREE-STUMP" GIANT NIGHTJAR OF TRINIDAD
(*NYCTIBIUS GRISEUS*).

By R. E. JOHNSON.

PROTECTIVE resemblance among birds is remarkably shown in the giant nightjar (*Nyctibius griseus*) of tropical America. During the day, *Nyctibius* sits at the end of a tree-stump, assuming a stiff, elongated attitude, with head and neck stretched upwards to their fullest extent, and with tail and wings pressed against the bark. The throat skin is drawn in; the great eyes are closed; and the plumage being in colouring an intricate mixture of browns, greys, fawn, black, and white, the bird appears as a piece of rotten wood—the projection of the tree-stump. The resemblance is really wonderful, and as *Nyctibius* is also a bird of the deep forest, he is very rarely seen.

In brooding egg or young the bird assumes the same stiff attitude. A single egg is laid in a slight cleft at the end of a tree-stump, or on that part of a tree where a branch has broken off. It is oval, and white-spotted or streaked slightly with brown, and in size is about 40 mm. by 25 mm. I believe that only three or four eggs have ever been found.

The call of *Nyctibius* is considered the most remarkable sound uttered by a bird, and once heard it can never be forgotten. The well-known American ornithologist, Frank M. Chapman, has, in fact, said that he records hearing it just as he does meeting with a distinguished personage. It is a song of six or seven full notes slowly descending the scale, with a momentary pause between each note. The first note is long and loud; the others become lower and fainter as the end of the scale is reached, and the lowest notes cannot be heard from a great distance. It is a cry of utter sadness, despair, and desolation; but it is sweet and lovely, seeming to express beauty in hopeless sorrow. In Trinidad we call the bird "Poor-me-one," from its cry, which in the language of the negro means "Poor me, all alone."

It has always been stated that *Nyctibius* calls only during nights when there is a bright moon. I have found that it calls on almost every evening from February until the beginning of August, the period of the mating and breeding season, during the ten or fifteen minutes before it is dark, and at any time during the night when the moon shines, but never when it is dark. The giant nightjars are sometimes considered as a distinct family, and sometimes as a sub-family of the Caprimulgidae, or true nightjars. Practically nothing has been known of their habits. The several members of *Nyctibius* differ but slightly in colour and size. In Trinidad we have *Nyctibius griseus* (Gmelin), whose plumage is a little greyer than that of the others, and whose length is about 16 inches.

I have for some time been interested in this remarkable bird, and during 1936 I decided to make a serious attempt at discovering something of its habits, which have been so little known; as, indeed, are the habits of most of the forest birds of South America. The few nests previously found had been chance discoveries on land partially cleared. I hoped to make my observations in the high woods, and though I secured all that I wished for, the difficulties of searching these forests were so great that at one time I would have been grateful at finding the nest of *Nyctibius* in any cleared land.

In a mountain valley on an evening in January, I observed what appeared to be the vertical twig of a tree detach itself, swoop towards the ground, and then become twig again. It was a "Poor-me-one," feeding in typical fashion from a perch like a flycatcher, and on several evenings I observed him feeding from this tree. It was not until the third week in February that I heard a "Poor-me-one" call, and it was towards the end of this same valley. Another bird answered from a quarter of the forest which I noted. Then, for many weary weeks, I spent most of my spare hours searching this area of thick forest for "Poor-me-one." The task seemed hopeless; there were thousands of likely nesting or perching places, and every rotten stump looked, as I imagined, a "Poor-me-one." How sick I became of that eternal dark green of the tropical forest!

I did not see the bird, though she called every evening somewhere near where I was searching, but always when I moved towards the sound she changed her position. During March another "Poor-me-one" began to call from an adjoining section of forest which I shall call "B," calling the first section "A." Not knowing which bird might be male and which female, section "B" had also to be thoroughly searched. Now it really seemed like looking for a pin in a haystack. After a time, Bird No. 1 seemed to confine herself to a certain part of section "A" forest, and at 6.30 p.m. (dusk) on April 25 I saw her, and actually stood 20 feet beneath her as she called. She was silhouetted against the sky; and with head thrown back, breast feathers rising, tiny beak opened, but not

the great mouth, the notes came out.

During the morning of the next day I found her sitting on an old cecropia tree-stump about 30 feet high, with neck stretched out and drawn in, eyes closed, and tiny beak slightly opened. I left her and when I returned I had difficulty in defining her, though I knew she was there, so marvellous was the resemblance to the tree-stump. A few evenings later I saw Bird No. 2 in Section "B," and on subsequent evenings I often saw Bird No. 1 in the region of the cecropia. This bird, I felt, was the female. Both birds answered to my rather poor imitation of their call, and would come across to the section of forest where I happened to be. At dusk, after calling for a time, Bird No. 1 always left Section "A" of the forest for Section "B." I sometimes observed the birds

laid on the previous evening when the bird failed to leave at dark, and called from the nest.

It has been suggested that the "Poor-me-one" lays her egg on the ground and carries it to its final position in her great mouth, so awkward is the resting-place of the egg. I am, however, certain that the egg was actually being laid *in situ* on the evening of May 7, especially as on every subsequent evening the sitting bird left the egg at dusk, and the egg was not covered by either bird for many hours after dark. And on no other occasion did the bird call from the nest, but always flew off before doing so.

At the end of three weeks the egg had not hatched, and then it became exciting every evening speculating whether the bird was sitting on an egg or a nestling; but as evening after evening went by and the bird always left an egg at dusk, it seemed that it must be added. On the twenty-eighth day of incubation there was still an egg, and it seemed hopeless. Then came a day or two of bad weather, but on June 5 I climbed to my perch in a tree opposite the nest and once again observed the "Poor-me-one" across 8 feet of space, with a 60-feet drop beneath. What could be under her as she sat immobile, with neck stretched and eyes closed? An added egg?

Dusk came and she relaxed, and came to look like a bird. All protective resemblance had gone with the day. She opened her huge mouth and yawned. The great yellow eyes opened, and then she was like an owl. Bird No. 2 called from Section "B" and seemed to be flying over towards the nest. Without a sound she left the tree, and there exposed was a cream-coloured ball of down marked on the head with a little grey; it was a two-day-old chick. Almost immediately the chick was covered by the second bird. The egg had, therefore, been incubated for the *extraordinarily long time of thirty days*. Too little is known of the incubation periods of eggs, especially among rare birds, when the egg would be collected.

During the three weeks that the chick could be covered he was never left exposed, and the old birds always changed over at dusk. The danger at night would, of course, be from owls and bats, and they were numerous in this forest. Danger to the egg would be during the day, and so it was left exposed for long periods at night, but never during the day. On one evening a Scops owl perched in the next tree when the chick was left uncovered during the change over, but a "Poor-me-one" flew over with a harsh, rasping noise—an alarm cry which I have never heard since. I secured photographs of both the adult birds, and they show them to be almost identical in size and plumage.

The chick was on the tree for forty days, leaving for the first time on the evening of July 16, when he flew quite strongly. For three weeks he was covered by an old bird, and for a further week an old bird was always on the tree with him during the day. Then he was left alone until the old birds returned to feed him at night. He took to the stretching stiff position at an early age, but at first he could not keep it up for any length of time. He would relax after a few minutes, glare about, then once again resume the elongated position for a further few minutes. At four weeks, however, he was doing it perfectly.

Photographing the old birds coming to feed the young one at night was exciting, but painful. My perch, being 60 feet up a slender tree, swayed a lot with my weight, and it was always difficult to keep the camera steady. I would focus my camera when it was light, and return at dusk, climbing to the perch with flash-lamp and bulbs. At this time the young one would preen himself and glare about in all directions. The calling of the old birds would be a warning to be on the alert, for they approached noiselessly from any direction. Millions of mosquitoes would bite like fury, until I was red hot all over and plastered with bumps. In these conditions I would try to keep still. Eventually a black smudge would appear on the tree, and the young one would make a wheezing noise. It was always difficult to gauge the position of the old bird in such bad light, and was too chancy after the first half-hour or so, though I could always tell by the wheezing of the young bird when the adult bird was at the nest. Feeding, as far as I could see, was by a few rapid pecks by the old bird to the beak of the young. Both birds fed the young. The time between visits varied a lot. Sometimes a bird would return in ten minutes or five minutes; sometimes in half an hour.

Descending the 60 feet of tree into the black void of the forest with my tackle was somewhat precarious. My fox terrier always found the quickest way out of the forest, and I had but to shine my torch on his white body and follow him through the bush. There was always a danger of meeting snakes moving, but we rarely saw any. After the young bird left the tree I did not see him or the adult birds again. They did not call after July 16, but I did hear another "Poor-me-one" calling on Aug. 15.



PERCHED ON AN OLD CECROPIA TREE-STUMP THIRTY FEET ABOVE THE GROUND DURING THE DAY: THE GIANT NIGHTJAR (*NYCTIBIUS GRISEUS*), WITH WINGS CLOSE TO ITS SIDE AND TAIL FLATTENED AGAINST THE BARK, RESEMBLES A JAGGED PIECE OF WOOD—PROTECTIVE CAMOUFLAGE RENDERED MORE EFFECTIVE BY THE BIRD'S COLORATION.

Photograph by R. E. Johnson.

hunting for large fire-flies above the tree-tops in the moonlight. They always did this from a perch, to which they returned like a flycatcher.

Since the beginning of April, after dusk the forest was alive with large fire-flies (*Elyta*), which set up great dronings in the tree-tops. As "Poor-me-one" is fond of these insects, it seemed rather that the nesting season would be when they were plentiful, which is in April, May, and June. At dusk on May 7 I saw Bird No. 1 nearly 60 feet from the forest floor, on the trunk of a large tree where a branch had been torn off years ago. She had not been here on the previous evening, for I had then observed this same tree. I shone my torch upon her, and her eyes blazed red like hot coals. She had called from this position, but she made no attempt to move, and though I waited an hour or two, she was there when I left. In view of what was observed later, this was important. On the following evening I found her in the same position, and on putting her off saw an egg. The egg must have been

PAPER "GEMS" FOR AUCTION: EXAMPLES FROM A GREAT COLLECTION.

REPRODUCED BY COURTESY OF MESSRS. H. R. HARMER, 131-134, NEW BOND STREET, LONDON, W.1.



1-4. Four specimens of the fine early Canadians, including the rare "Twelvepence," the most valuable Canadian stamp. 5 and 7. Two perfect examples of the "Woodblock" Cape of Good Hope Provisional stamps of 1861. 6. India: An unusual embossed stamp issued by Sir Bartle Frère, in 1852, for local use in the Province of Scinde. 8 and 14. These early engraved stamps of Mauritius are decidedly ugly, but connoisseurs pay enormous sums for undamaged examples. 9 and 10. Two rare old Italian stamps issued for the Duchy of Tuscany, No. 9 having an unusual fancy postmark instead of the more normal obliteration, as shown on No. 10. 11. A fine example of a classic Trinidad; these stamps were lithographed locally. 12. Two of the rare 4d. imperfect Ceylon, used to England in 1862, with a 1d. value on portion of envelope. 13. A superb strip of Spain 10 reales of 1850. From 1850 to 1854 all Spanish stamps carried the year date, and were issued on January 1 of each year. 15. One of the finest items in the collection, a pair of 1s. Nova Scotia used, with a 6d. value on envelope to India illustrating the high inter-Colonial postal rate at that period (ex "Hind" collection). 16 and 22. A superb Newfoundland 1s. of 1857, and an 8d. of the same issue bisected and used as the 4d. postal rate to the United

States. 17. A pair of the 2d. Sydney View of New South Wales. The centre design was copied from a contemporary coin. 18. An early New Zealand 1s. printed on fragile pelure paper. Remarkable for the large size of the margins. 19 and 25. Swiss "Cantonal" stamps for Geneva and Zurich. Each half of the Geneva stamp franked a local letter, but the complete stamp was required for addresses outside the Canton. 20. A pair of the first stamp of the Kingdom of Saxony (1850). 21. These "V.R." stamps of Great Britain were prepared for Official use, but never issued. 23. A pair of Brazil 1844 600 reis. Brazil was the second stamp-issuing country. 24. Type-set at the local newspaper office in Georgetown, British Guiana, this 12 cents. stamp is from the first series issued in this Colony in 1850. 26. A 4-tornese issued by the Italian Kingdom of Naples in 1860. 27. A local stamp of Madrid, issued in 1853. 28. A hand-struck rarity from the district of Moldavia, Rumania. 29. A rare unused pair of the 2 k. of the Russian Levant, issued in 1865. 30. A rare block of four of Spain, 2 reales, showing the date of issue. 31. This stamp was produced in Natal by embossing on a coarse coloured paper (1857). 32. In 1873 these \$10 American stamps were issued for use only by the Department of State.

The interest created by the sale of the famous Hind stamp collection, in 1934, will be revived by the announcement that the late Mr. Michael Stephens' fine collection of the world's classic postage stamps is to be auctioned at Messrs. Harmer's in New Bond Street. This collection is almost complete in even the

earliest varieties and philatelists the world over are eagerly awaiting the series of six auctions which commence at the end of May. The final sale will not take place until the following January. The stamps reproduced on this page are from the collection and well illustrate its remarkable quality.

A WINDOW ON THE WORLD: PICTORIAL RECORDS OF NOTABLE EVENTS AND OCCASIONS AT HOME AND ABROAD.



AN ABYSSINIAN MONUMENT BROUGHT TO ROME AS A TROPHY: ONE OF THE GREAT OBELISKS FROM AKSUM ARRIVING BY RAIL IN SECTIONS.

Aksum, the Holy City of Ethiopia, where all the Abyssinian Emperors before Menelik II. were crowned, is about twelve miles from Adowa. Describing its famous stone monuments, one of which has been brought to Rome to be set up in a prominent position, the "Encyclopædia Britannica" states: "The tallest still erect is 60 ft. in height." They have been dated to the fourth century A.D. Aksum and its monuments were illustrated in our issue of October 19, 1935.



SOME OF THE 300,000 AIR RAID WARDENS TO BE ENROLLED: RECRUITS AT REGATE WATCHING INSTRUCTIONAL DEMONSTRATIONS BY THE FIRE BRIGADE.

The Home Office Air Raid Precautions Department recently issued to local authorities a memorandum on the work to be performed, in case of air attack, by about 300,000 volunteers to be enrolled as air raid wardens. Among their specified duties will be "to report fires to the fire brigade; to guide the police, fire brigade, and rescue parties; . . . and to help householders or the personnel of fire points to fight incipient fires pending the arrival of the fire brigade."



AN AUSTRALIAN MINE DISASTER IN WHICH THIRTEEN MEN LOST THEIR LIVES: SEARCHING FOR VICTIMS UNDER HEAVY WRECKAGE AND BATTERED SHIPS.

Trapped seven hundred feet underground as the result of an explosion, thirteen miners lost their lives in the State Coal Mine at Wenttunga, Victoria, Australia. For five days and nights gas-masked rescuers worked unceasingly in an endeavour to reach the entombed men. Some idea of the terrible havoc in the underground workings of the mine, and the appalling conditions under which rescue parties laboured, is given in these pictures taken by electric flashlight in the darkness of the 700-ft.



THE FIRST OF THEIR KIND WASHED ASHORE ON THE DUTCH COAST FOR 175 YEARS:

TWO CACHALOTS (SPERM-WHALES) BROUGHT TO ROTTERDAM.

Two cachalots, or sperm-whales, were recently washed ashore on the Dutch coast—an occurrence unknown since the winter of 1761-2—and were taken by tugs to Rotterdam, where they attracted great public interest. They are young males, each about 59 ft. long and weighing some 50 tons. It is thought that they may have been driven out by older males from jealousy. Both monsters are reported to show scars made in struggles with octopods, on which they prey.



AIR RAID PRECAUTIONS IN SWITZERLAND, WHICH HAS SOUGHT WRITTEN ASSURANCES FROM HERR HITLER: GAS-MASKED GENEVA WOMEN AT AIR RAID DRILL.

Switzerland, though notoriously pacific, has thought it advisable to organise anti-gas drill in case of air raids. It was reported that the Swiss Government sought written confirmation of Herr Hitler's recent declaration to a Swiss ex-President that Germany would always respect the neutrality and integrity of Switzerland, and that the Swiss Minister in Berlin approached the German Foreign Office, hoping to obtain a written pledge. In exchange, Germany required certain assurances from Switzerland.



WAITING AT THE PIT-HEAD SINCE THE DISASTER: A MINER'S FOX TERRIER WHICH COULD NOT BE COAXED AWAY AND REFUSED TO EAT.

level. A fox terrier belonging to one of the dead men posted himself at the pit-head and could not be coaxed away. All attempts to persuade him to eat were unsuccessful and he stayed there watching the rescue-gangs passing down into the mine and waiting for his master to appear as usual. The force of the explosion is clearly shown in the photograph on the left, where some skips lie piled on top of each other. Many of them were badly telescoped.



ARCTIC CONDITIONS AT CROYDON AIRPORT AFTER A RECENT SNOWSTORM: THE IMPERIAL

AIRWAYS LINER "SCYLLA" TAKING-OFF FOR A FLIGHT TO PARIS.

Although the recent snowstorm in the south of England completely covered the surface of the ground at Croydon Aerodrome, the regular air services from that airport were not interrupted. In our photograph, which was taken on Sunday, March 7, the Imperial Airways liner "Scylla" is seen taxiing across the snow-covered tarmac for the take-off on her regular flight to Paris. As the illustration shows, the conditions rather suggest an aerial adventure in the polar region.



THE VOICE OF THE BRITISH NAVY: H.M.S. "DEVONSHIRE," ONE OF THE CRUISERS RECENTLY TAKING PART IN THE COMBINED EXERCISES OF THE HOME AND MEDITERRANEAN

FLEETS, FIRING A PRACTICE SALVO WITH HER 8-INCH GUNS—AN AIR PHOTOGRAPH OF UNUSUAL INTEREST. The Home and Mediterranean Fleets returned to Gibraltar on March 6 after their combined exercises, which had been held in bad weather. Some exercises had to be abandoned owing to rough seas and high wind, and the main part of the destroyer flotilla came back on the previous day. On



THE KING OF EGYPT IN SWITZERLAND FOR WINTER SPORT: KING FAROUK WITH HIS MOTHER, QUEEN NAFIZ (UNVEILED), ARRIVING AT ST. MORITZ.

King Farouk, his mother, Queen Nafiz, and his young sisters, recently came to Europe, where he will make a four months' tour. After visiting Switzerland they propose to stay in England, and King Farouk will make several trips to the Continent. Arriving at St. Moritz on March 4, he drove from the station to his hotel, with his mother. In a decorated four-horse-drawn sleigh. He intends to stay there for winter sports till the end of March.



"SMOKING IN WINDY WEATHER PROHIBITED": AN UNUSUAL ROAD-SIGN IN LIECHTENSTEIN,

THE CAPITAL OF THE SMALL PRINCIPALITY OF THAT NAME.

According to a note on this photograph, nearly all the buildings are constructed partly or completely of wood in the town of Liechtenstein (formerly called Vaduz), the capital of the small principality of Liechtenstein, and as a precaution against fire, which would destroy the timber-built houses, smoking is prohibited whenever there is a strong wind. Liechtenstein, which lies between Austria and Switzerland, near Lake Constance, is one of Europe's smallest independent sovereign States, covering only 65 square miles.



March 7 there were some 65 warships in harbour at Gibraltar, including 7 battleships (apart from H.M.S. "Royal Sovereign," which was at Tangier), 2 battle-cruisers, 9 cruisers, 2 aircraft-carriers, and 45 destroyers. Eleven Admirals were flying their flags and one Commodore his broad pennant.

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ROYAL INTEREST IN THE GIRLS' GUILDRY DISPLAY IN QUEEN'S HALL: H.M. THE QUEEN BEING GREETED BY MRS. WALTER ELLIOT ON ARRIVAL.

H.M. the Queen presented trophies and decorations at the Girls' Guildry display in Queen's Hall on March 6. The Queen left, as patroness, is continuing the association with the guildry which she maintained as Duchess of York, was received by the President, Mrs. Walter Elliot. The movement was founded in Scotland in 1900 and has branches in England, Wales, India and Africa, with a total membership of 30,000. The display illustrated the Guildry's principles and training.

BOOKS OF THE DAY.

WHEN a novelist or dramatist (or a writer who is both) becomes reminiscent in print, readers naturally expect something out of the common. They will not be disappointed in "MIDNIGHT ON THE DESERT." A Chapter of Autobiography. By J. B. Priestley (Heinemann; 8s. 6d.). The title itself is a little unusual for a work of this type. It is explained by the fact that the curtain rises, so to speak, on Mr. Priestley walking by night from a ranch-house in Arizona, which he was about to leave after living there for some months, to a little wooden shack, built for him on the estate as a working-place, with the felonious intention of burning the manuscript of several chapters from a new novel which he had written there. We are not told—at least, I have not arrived at any explanation—why he had decided on this act of auto-vandalism, but he evidently felt a little guilty about it, for he says: "Midnight was the hour for such a deed." Incidentally, he etches in a brilliant description of the Arizona desert, with its illimitable spaces and its multitudinous stars—a country which, as he puts it, "is geology by day and astronomy by night."

While hesitating over the holocaust he was about to commit, Mr. Priestley ponders on the conditions of modern book-production and the obligations of authors towards the publishing system, contrasting the ways of the present with those of the past. Then, still postponing the perpetration of his partial literary suicide, he falls to thinking over his experiences in America since his arrival in New York the previous autumn. Thus he does not preserve unity of time in his recollections. At this point the reader is switched back, as in a film, to a picture of events that had happened months before; yet every now and then Mr. Priestley returns to the Arizona shack to put some more wood on the stove, so that eventually one becomes a little bewildered between the two sets of circumstances. Perhaps this fluctuation of period—possibly due to studying Dunne's theory of time, which Mr. Priestley discusses—does not very much matter, and it will not worry the modern mind accustomed to the kaleidoscopic changes of the screen. That reminds me that Mr. Priestley's book contains a penetrating account of Hollywood, its methods and its mentality. He came across two other eminent British novelists. "One week we spent there this winter," he mentions, "had been delightful. H. G. Wells had suddenly popped up, and we had had an entrancing evening with him and Charles Chaplin. Our old friend Hugh Walpole, whom we had met off and on all winter, was there."

Readers who open this book expecting a sequent record of Mr. Priestley's doings in America will be—I will not say disappointed, but probably surprised; for what they will find is something entirely different. He has, in fact, written a large-scale essay on all manner of things, containing, it is true, an element of reminiscence, but mingled with an infinite variety of digressions, reflections, and disquisitions. The autobiographical part is more mental than physical. He tells us, for instance, why he turned from novel-writing to play-writing, contrasting their respective conditions and rewards; reveals his feelings on a first-night; and alludes to some of his own works, such as "The Good Companions" and "Eden End," which he considers his best play, though it did not appeal to American audiences. He recalls in passing his last meeting with Arnold Bennett, and gives a page or two of searching comment on D. H. Lawrence. He expresses a great liking for Americans, but feels himself free to exercise his customary bent for criticism regarding their national characteristics and institutions. He is outspoken, for example, in his remarks on a tendency to crowd-hysteria, on alleged American affinities with Russian Communism, on the ramshackle aspect of Middle-West villages as seen from the train, and on the unrelaxing competitive vitality of American women. Mr. Priestley is perhaps at his best in the portrayal of places, and nothing could be more felicitous or impressive than his descriptions of New York architecture, the dead silence of the Salton Sea, and "the miracle" of the Grand Canyon.

In one passage, I notice, Mr. Priestley complains of his treatment by "the top-speed reviewer" (please, Sir, it wasn't me!) who had described as "brilliant reporting" a novel of London life which, having been written in his Arizona hut, could hardly be classed as the work of an immediate eye-witness. Mr. Priestley might remember, however, that reviewers, like authors, are nowadays parts of an exacting machine, and some of them are obliged to take up their pens and sit down quickly. Authors and publishers, in their own interests, would be wise to help the "top-speed reviewer" with signposts in the form of chapter and page headings and an index. Without suggesting that the ordinary reader or the leisured critic would rely on such mechanical aids in a work of this calibre, I think it possible that, after finishing it, they might wish to refer back to some particular passage or allusion. "Where was it," they might ask themselves, "that Priestley discussed the links between the theatre and religion, with special reference to Bernard Shaw?" They would naturally turn to the index, and the absence thereof might give cause to the ungodly to blaspheme. We look to our major authors to set a good example in these lesser details of book-production.

It is interesting to compare Mr. Priestley's impressions of Hollywood with those of another famous dramatist who has given us a more complete and chronological auto-

found what I wanted."

Meantime Mr. Coward had to supervise the production of "Private Lives" in New York, but while there he busied himself in working up material. "I lived," he writes, "in a little penthouse on West 58th Street. . . . Here, with the extremely twentieth-century sounds of New York in my ears, I embarked on my researches for *Cavalcade*. I had brought stacks of books with me from London, even the faithful bound volumes of the *Illustrated London News*." Mr. Coward, who is still on the sunny side of forty, will, I hope, be able to regard this vivacious book as the opening chapter of his autobiography, and at some later date follow up the "Present Indicative" with—let us say—the "Future Perfect."

From reminiscences of two distinguished living English dramatists, both closely associated with the United States, it is not inappropriate to turn to an important volume of theatrical history by an eminent American scholar, entitled "PLAYS ABOUT THE THEATRE IN ENGLAND." From *The Rehearsal* in 1671 to the Licensing Act in 1737. Or *The Self-Conscious Stage* and its Burlesque and Satirical Reflections in the Age of Criticism. By Dane Farnsworth Smith. With twenty-five Contemporary Prints and Caricatures (Oxford University Press; London and New

York; \$4). This is obviously a work appealing primarily to the specialist student of dramatic literature. Yet, I think, general readers of the more literary sort will also enjoy it, since it is sufficiently self-explanatory to be intelligible without previous erudition. It is intended (in the author's words) "to serve as a record of every important utterance about the theatre to be found in the drama of the Restoration and the early eighteenth century." "The Rehearsal" was the work of George Villiers, second Duke of Buckingham, and several collaborators, including Samuel Butler and probably Edmund Waller and Abraham Cowley. The first version of the play was completed by 1665, but its production was prevented by the Plague, and it was revised after 1667. The original performance took place at Drury Lane in 1671. Among the authors ridiculed in the piece was John Dryden, "whose every gesture and mannerism," we read, "were reproduced by the actor who played Bayes." The text of the present volume is supplemented not only by the very interesting illustrations, but by several valuable appendices, including a bibliography, various chronological tables, and an outline of the satirical methods of Aristophanes.

The earlier history of a family, afterwards famous in the theatrical world, but originally in that of art and literature, is re-

corded by one of its present members in "THE DU MAURIERS." By Daphne Du Maurier (Gollancz; 10s. 6d.). The story is told almost in the form of a novel, according to the modern manner in which history or biography shade off into fiction or romance. I do not mean, of course, that any of the facts are invented (a matter on which I am not competent to judge), but merely that the author gives to her narrative those picturesque touches of colour and incident, and insight into her characters' minds, which are manifestly imaginative. She does not throw any prefatory light on her materials, or the use to which she has put them. However that may be, she has given us a remarkably vivid and entertaining book. In scope it traces the family history of the Du Mauriers "from the departure to France in 1810 of Mary Anne Clarke, mistress of the Duke of York and great-great-grandmother of Daphne Du Maurier, to the marriage in 1863 of Daphne Du Maurier's grandfather 'Kicky'—George Du Maurier, the famous 'Punch' artist, and author of 'Trilby' and the beloved 'Peter Ibbetson.'" Thus it will be seen that we do not reach the family's theatrical phase as represented by the late Sir Gerald Du Maurier, or even by the dramatisation of "Trilby." The book ends with "Kicky" and Emma (i.e., George Du Maurier and Emma Wightwick) starting for Boulogne on their honeymoon. I regret that there are no illustrations—an omission which, in a book largely concerned with a famous illustrator, seems to be rather extraordinary. C. E. B.



ONE OF THE TWO NEW CAMPERDOWN COMMEMORATIVE MINIATURES BY SMART WHICH HAVE JUST COME TO LIGHT—FORMING PART OF THE SAME SERIES AS THOSE REPRODUCED IN COLOUR ON THE OPPOSITE PAGE: CAPTAIN WALKER OF THE "MONMOUTH."

CAPTAIN WELLS, WHO WAS IN COMMAND OF THE "LANCASTER" AT THE BATTLE OF CAMPERDOWN: ONE OF TWO PORTRAITS IN THE SERIES EXECUTED BY SMART TO COMMEMORATE THE OCCASION, WHICH HAVE JUST COME TO LIGHT.

Two further portraits in the series executed by John Smart to commemorate the Battle of Camperdown, showing the Admiral and the British commanders, are given on this page. The commemorative engraving includes also heads of Duncan, who led the British fleet, Onslow, his second-in-command, Captain Knight (of the "Montagu"), Inglis (of the "Belliqueux"), Sir W. Fairfax ("Venerable"), Sir T. Byard ("Bedford"), Drury ("Powerful"), O'Brien (Onslow's flag-captain), Mitchell ("Isis"), and Gregory (of the "Veteran").

biography in "PRESENT INDICATIVE." By Noel Coward. With thirty-three Illustrations (Heinemann; 12s. 6d.). Like Mr. Priestley (who, by the way, mentions that he once had leanings to the stage and that in him may have been lost a good comic actor), Mr. Noel Coward is a past-master in more than one form of art, for, as everyone knows, he is also a composer and had achieved distinction as an actor before he became a playwright and producer. His reminiscences make very lively reading, and, of course, introduce a host of theatrical celebrities, including Mr. C. B. Cochran (to whom the author familiarly refers as "Cockie"), so important a factor in the success of "Bitter Sweet" and "Cavalcade." In the author's reference to the origin of the last-named piece, there is a passage which will have a particular interest for readers of this journal.

Mr. Coward records that, during the London run of "Private Lives," he discussed with Mr. Cochran the idea of a big spectacular production, and visualised various possible subjects with tremendous mob scenes, such as the Storming of the Bastille, or the Massacre of the Huguenots. Next he considered as a theme the French Second Empire. "I continued the search," he adds, "until one day I happened to buy some ancient bound volumes of *Black and White* and the *Illustrated London News*. This was chance, and extremely happy chance. In the first volume I opened, there was a full-page picture of a troop-ship leaving for the Boer War, and the moment I saw it I knew that I had

Bligh of the "Bounty":
A John Smart Portrait
that has
Just Come to Light.

Now on Exhibition in London:
A Series of Drawings by John
Smart, the Great British
Miniaturist; Showing Captain
William Bligh and Other
Protagonists at the Battle of
Camperdown, October 11, 1797.

CAPTAIN RICHARD R. BURGESS, WHO
COMMANDED THE "ARDENT" AT CAMPER-
DOWN AND WAS KILLED IN THE FIRST
QUARTER OF AN HOUR OF THE BATTLE.

THE miniature of Captain Bligh here
published, which came to light
recently, is of particular interest in that
there are only three other known portraits
of this famous man—the pastel by John
Russell; an amateur pencil drawing by
Henry Aston Barker, in the possession
of Captain H. Littlehales Barker; and
another pencil drawing, by George Dance,
in the National Portrait Gallery. Smart's
miniature sketch, with the other four
given on this page, was executed for an
engraving commemorative of Duncan's
famous victory over the Dutch fleet. In
this action, Bligh commanded the
"Director," and he laid claim to being
chiefly instrumental in the capture of
the Dutch flagship, the "Vryheid." How-
ever, as the "Ardent"—under the com-
mand, first, of Captain Burgess, who was
killed within the first quarter of an hour,

LIEUTENANT PHILLIPS, WHO COMMANDED
THE "ARDENT" AT THE BATTLE OF
CAMPERDOWN AFTER CAPTAIN BURGESS
HAD BEEN KILLED, SOON AFTER IT BEGAN.

and then of Lieut. Phillips—was the first
to engage the "Vryheid," suffering a loss
of forty killed and ninety-six wounded,
much of the credit should go to that ship,
especially as the "Director" had not a
single man killed. Captain Essington, of
the "Triumph," was wounded in the
action, and the ship suffered a loss of
thirty men killed and seventy-five wounded.
Captain Henry Trollope, of the "Russell,"
was knighted after the action. The por-
traits of the four officers above-mentioned,
as well as that of Captain Bligh, are like-
wise the work of John Smart. All five
portraits are to be seen in the most un-
usually interesting Loan Exhibition of
Drawings by Masters of Maritime Art
which is now being held at Colnaghi's
Galleries, 144, New Bond Street, W.1,
and was opened by Admiral of the Fleet
Sir Ernle Chatfield, the First Sea Lord.

CAPTAIN WILLIAM BLIGH (OF "BOUNTY" FAME), WHO
COMMANDED THE "DIRECTOR" IN THE BATTLE OF
CAMPERDOWN: THE PORTRAIT BY JOHN SMART (1741-
1811), WHICH HAS RECENTLY COME TO LIGHT. (HERE
REPRODUCED IN ITS ACTUAL SIZE.)

This and the other four portraits reproduced on this page
were drawn by John Smart for an engraving in com-
memoration of the Battle of Camperdown, fought on
October 11, 1797, in which the English fleet under
Admiral Adam Duncan (first Viscount Camperdown)
defeated the Dutch fleet under De Winter. Bligh's ship,
the "Director," following the "Ardent," engaged
the Dutch flagship, the "Vryheid," which was captured.

*The Bligh portrait is reproduced facsimile size;
the others are slightly reduced.*

CAPTAIN WILLIAM H. ESSINGTON, WHO COMMANDED
THE "TRIUMPH" IN THE BATTLE OF CAMPERDOWN,
AND WAS WOUNDED IN THE ACTION.

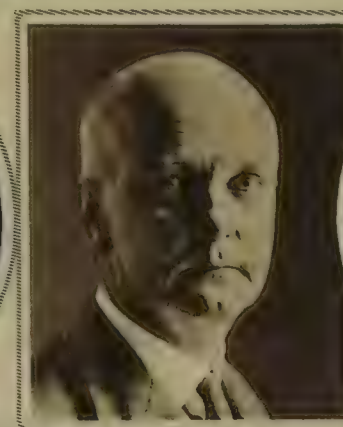
CAPTAIN HENRY TROLLOPE, WHO COMMANDED THE
"RUSSELL" IN THE BATTLE OF CAMPERDOWN, AND
WAS AFTERWARDS KNIGHTED FOR HIS SERVICES.



SAFETY

BE *DOUBLY* SURE — FIT DUNLOP

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. JAMES WOODFORD, A.R.A. MR. CHARLES CUNDALL, A.R.A.

Two new A.R.A.s were elected on March 2—Mr. James Woodford, the sculptor, who did much work in the "Queen Mary," and Mr. Charles Cundall, the landscape painter. Two R.A.s were elected at the same time—Mr. Gilbert Ledward, the sculptor, and Mr. Harold Knight, the painter. Dame Laura Knight was elected an Academician last year, and this is the first time in the history of the Academy that both husband and wife have been Academicians.

DR. HAFEZ PASHA AFIFI.

The first Egyptian Ambassador to the Court of St. James's, Dr. Hafez Pasha Afifi, arrived at Victoria on March 2, and was met, on behalf of the Foreign Secretary, by Mr. J. B. Monck, Vice-Marshal of the Diplomatic Corps. The Pasha was Egyptian Minister in London from 1930 to 1934.

SIR GILES GILBERT SCOTT, R.A. SIR WILLIAM REID DICK, R.A.

It was stated on March 2 that Sir William Reid Dick, R.A., would be the sculptor of the statue of George V. which is to be erected at Westminster. Sir Giles Gilbert Scott, R.A., F.R.I.B.A., agreed to be responsible for the architectural work. The project for the erection of a statue of King George V. on an open space to be created between Westminster Abbey and the Houses of Parliament was illustrated in our issue of November 14.



THE RIGHT REV. E. S. WOODS.

Appointed Bishop of Lichfield in succession to Dr. Kempthorne, who is retiring. Aged fifty-nine. Suffragan Bishop of Croydon since 1930. An honorary Canon of Canterbury, 1927. Hon. Canon of Ely, 1923-27. Select Preacher, Cambridge University, 1916, 1921, 1927. Vicar of Holy Trinity, Cambridge, 1918-1927.



**THE NEW JUDGE OF THE HIGH COURT (CHANCERY DIVISION):
SIR GAVIN SIMONDS.**

Mr. Gavin T. Simonds, K.C., was appointed one of the High Court Justices (Chancery Division) on March 3, following the retirement of Mr. Justice Eve. He was born in 1881, educated at Winchester and Oxford, and called to the Bar by Lincoln's Inn, 1906. He took silk in 1924. He was knighted on March 8.



MR. DION CLAYTON CALTHROP.

Playwright, artist, author. Died March 8; aged fifty-eight. Gained distinction as a designer of stage costumes and scenery. Exhibited at the Royal Academy. Seven of his full-length plays were produced, the most successful being "The Southern Maid." He was a Lieut.-Commander in the R.N.V.R. during the war.



DR. G. H. FRODSHAM.

Vicar of Halifax, and formerly Bishop of North Queensland. Died March 6; aged seventy-three. Rector of St. Thomas's, Brisbane, 1896-1902. As Bishop of North Queensland (1902), he was distinguished for his hard work and administrative ability. Author of "A Bishop's Pleasance."



MR. FRANK VOSPER.

The brilliant actor and playwright. Lost overboard from the liner "Paris" on March 6. Played Henry VIII. in "The Rose Without a Thorn," the Duke in the film "Jew Süss," Mr. Dulcimer in "The Green Bay Tree," and Claudius in "Hamlet." Wrote and produced "Murder on the Second Floor."



SIR GEORGE CUNNINGHAM.

The new Governor of the North-West Frontier Province. Assumed office on March 2. At the same time the retiring Governor, Sir Ralph Griffith, and Lady Griffith left for South India, purposing later to sail for England.



**HOLDER OF THE NEWLY-CREATED UNITED COMMAND OF THE DEFENCE OF MADRID:
GENERAL MIAJA, THE SPANISH GOVERNMENT LEADER.**

An important step was taken recently in the reorganisation of the defence forces of Madrid. A scheme for uniting all the Government units in this sector under one command has been introduced. General Pozas, who had been co-Commander with General Miaja, has given up all military activity because of illness. General Miaja was president of the Junta which took over the control of Madrid when the Government moved to Valencia in November.



MR. JOSEPH HOCKING.

The popular novelist. Died March 4; aged seventy-six. For some years a minister in the Nonconformist Church. A frequent contributor to Free Church papers. His novels included "The Scarlet Woman" (1899).

HOW MINIATURE LANDSCAPES CAN BE BUILT WITHIN THE



1. THE FIRST STEP IN MAKING A LANDSCAPE ON A TRAY—AN ART KNOWN AS BON-KEI: OLD NEWSPAPERS, CRUSHED TOGETHER, BEING REDUCED TO A PULP BY MEANS OF BOILING WATER.



2. GETTING RID OF THE SURPLUS MOISTURE AFTER THE DRYING PROCESS HAS BEEN COMPLETED: THE NEWSPAPERS HAVE BECOME THOROUGHLY SOAKED; THE PULP BEING WRUNG OUT IN A PIECE OF COTTON-CLOTH.



3. ADDING WHITE CLAY TO THE NEWSPAPER-PULP AFTER THE DRYING PROCESS HAS BEEN COMPLETED: THE MAKING OF A MIXTURE WHICH IS AFTERWARDS COLOURED DARK BROWN WITH INDIAN INK OR CARBON BLACK.



6. GIVING THE ROCKS A WEATHER-BEATEN APPEARANCE: THE CRAFTSMAN TOUCHING-UP HIS WORK WITH WATER-COLOURS AFTER PLANTING A DWARF TREE IN A POCKET OF SOIL.



7. USING FINE SAND TO REPRESENT WATER: THE CRAFTSMAN FORMING SEA-WAVES BY MEANS OF A THICK BRUSH SWEEPED OVER THE SURFACE.



10. AN INTERESTING EXAMPLE OF A DWARF TREE AS THE MAIN FEATURE OF A LANDSCAPE: A PEACEFUL COUNTRY SCENE, WITH A DEER DRINKING FROM A STREAM.



11. WITH TWO HUMAN FIGURES STANDING ON A BRIDGE OVER THE WATERFALL: A WILD GLEN BUILT UP WITH MASSIVE-LOOKING "ROCKS" AND DWARF TREES.

Bon-kei, the Japanese art of constructing miniature landscapes on a tray of concrete or porcelain, using living trees and tiny models to obtain effect, is a fascinating pastime. Although of recent origin—the beginning of the twentieth century—it is a development of the ancient custom of creating these small landscapes with stone and sand alone. The rocks and mountains are made by adding white clay to pulped newspaper and modelling the mixture to the required shapes, which are then painted with water-colours to give a weather-beaten or snow-capped effect. The dwarf trees are planted in earth or in peat-bleve. Very fine sand is used to represent water, and a natural appearance

is obtained by brushing it into waves. Next, tiny models of animals, human figures, houses, and boats, which can be bought quite cheaply, are added—and the landscape is complete. Coarse-grained sands of various colours are employed for paths and, say, the shores of a sea. Moss represents grass. Japanese dwarf trees can be obtained at a reasonable price in England, although many of them are the result of several years' training. Both the Chinese and Japanese excel in this art of dwarfing, which has been practised in both countries for hundreds of years. The secret lies in checking the flow of sap in the tree so that it just keeps moving, and by pinching out the growing

COMPASS OF A TRAY: THE JAPANESE ART OF BON-KEI.



4. WORKING THE MIXTURE INTO SHAPE: SKILFUL AND CAREFUL HANDLING TO ENSURE A NATURAL EFFECT OF ROCKS AND MOUNTAINS.



5. ADDING SMALL DETAILS AND PERFECTING THE WORK AFTER THE MODELLING: WHITE CLAY BEING APPLIED BY MEANS OF A BAMBOO STATULA.



8. FIXING THE SAND WITH VARNISH SPRAYED FROM A SYRINGE: THE FINAL STAGE OF LANDSCAPE-MAKING—SHOWING MODEL HOUSES IN POSITION ON THE RIGHT.



9. A CHARMING SCENE PERFECTLY REPRODUCED IN MINIATURE UPON A TRAY: A COMPLETED LANDSCAPE, WITH FISHING-BOATS SAILING ON A CALM SEA.



12. CONVEYING THE IMPRESSION OF HEIGHT BY PLACING A SMALL HUMAN FIGURE AT THE BASE OF A TOWERING ROCK: ANOTHER EXAMPLE OF BON-KEI.



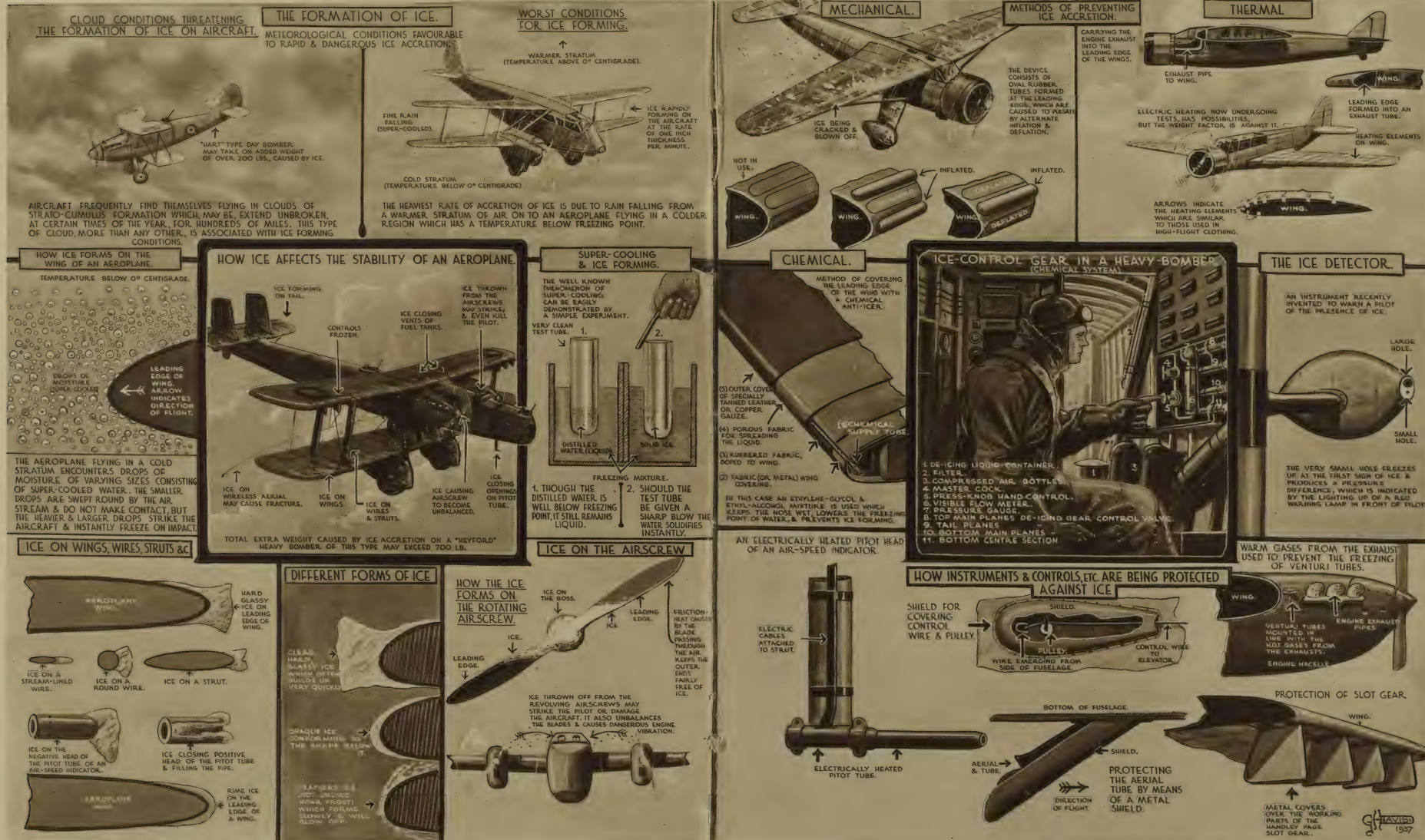
13. TWO FORMS OF JAPANESE ART: A BON-KEI, SHOWING MOUNTAIN SCENERY; AND (BEHIND) A KAKE-GAKU, OR PICTURE MADE WITH COLOURED SANDS GUMMED TO A TRAY.

points. The roots are restricted by keeping the tree growing in a small pot and by occasional pruning: in this way the whole tree is cramped and starved. In some cases it may take more than one generation of gardeners to bring the tree to perfection. The usual trees selected for this purpose are *Cupressus obtusa nana*, the Japanese larch, *Pinus densiflora*, Plums, Cherries, Japanese Maples, and some bamboos. With careful treatment these delightful landscapes will last several years and, provided they are kept out of draughts and the growth is sprayed with aired water once a week, the miniature trees will continue to flourish. Central-heating and fires are very damaging; but if the trays

are stood in the open for two days after every five no harm will be done. Sometimes Snowdrops, *Chionodoxas* and miniature *Scillas*, followed by *Nertera*, *Saxifrage* and *Aubrietia*, are grown in these home-made landscapes. It is an interesting fact that if the figures in a Japanese landscape are altered and given fresh positions, and the tray is later sent back to be renovated the owner, on getting back his landscape, will find that the figures have been replaced in their original positions. From this, it is natural to assume that each landscape has a definite and recognisable significance and that the Japanese craftsman bases his compositions on some traditional plan or folk-lore.

COUNTERING THE MENACE OF THE FORMATION OF ICE ON AIRCRAFT—A PERIL THAT DOGS WINTER-WEATHER FLYING.

Drawn by our Special Artist, G. H. Davis, with the kind assistance of the Air Ministry, and the Royal Aircraft Establishment



A DEADLY PERIL OF THE AIR THAT CLAIMS ITS TOLL OF VICTIMS YEAR BY YEAR: THE FORMATION OF ICE ON AIRCRAFT, ITS DEPOSITION BY SUPER-COOLED RAIN, ITS MALIGNANT ACTION ON WINGS, CONTROLS, AND MOTORS, AND THE EFFORTS TO OVERCOME IT BY MECHANICAL, THERMAL, AND CHEMICAL MEANS.

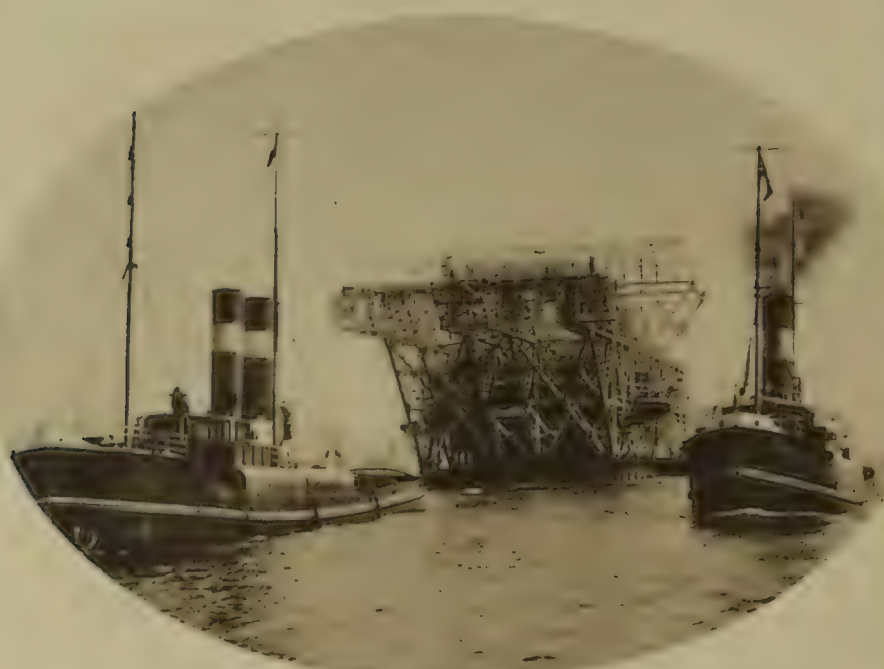
In common with all forms of transport aeroplanes are affected by adverse weather conditions; but the fact that they are under the necessity of maintaining flying speed is the cause of a major difficulty peculiar to them. For, whereas other forms of transport are able to seek safety in slowing down, or even coming to a dead stop, without any difficulty, the aeroplane must keep up its speed to keep aloft. It must fly blindly through clouds and, in fog, land at a speed far in excess of what would be deemed safe in similar circumstances on land or sea. But the aeroplane has another great

danger to face—peculiarly its own—namely, the deadly menace of ice that, under certain meteorological conditions, forms on its wings. This increases the drag and has brought disaster to a considerable number of commercial and fighting aeroplanes. Unsymmetrical ice deposits on the aircrew blades cause dangerous engine vibrations. The blocking of Venturi tubes and pressure-head orifices by ice puts very important and necessary flying instruments out of action when they are most needed. External controls become jammed; fuel-tank vent pipes closed; ice blocks the engine air in-takes, and prevents

the carburetters working, so putting the engines out of order. Ice coats the wings, and they may fracture through excessive drag, and deprive the pilot of this very necessary aid to navigation at a critical time. Besides all this, the aeroplane is affected in a dozen other ways by ice. With this deadly menace facing them, experts have been hard at work attempting to combat the danger. Electricity has been called in to provide sufficient heat to prevent orifices being closed up; controls have been protected, and many keen brains all over the world are experimenting with mechanical, thermal,

and chemical devices to prevent ice forming on the leading edges of the wings. The ingenious little ice detector, which warns the pilot immediately ice begins to form, is undergoing exhaustive tests. Soon aircraft will be provided with automatic devices that will at once set the ice-preventing gear to work when danger threatens. Shortly, it is hoped, man's brain and man's ingenuity will win this fight with the elements as other contests have been won in the battle for the conquest of the air. Then bad weather will be little more of a danger to flying than it is to motoring.

DRAMATIC EVENTS OF WAR AND PEACE: DISASTERS BY SEA AND LAND.



STARTING FOR A VOYAGE DURING WHICH IT CAPSIZED AND SANK IN A STORM:
THE DUTCH TIN-DREDGER "KANTOENG" BEING TOWED OUT OF ROTTERDAM HARBOUR.

The 3500-ton Dutch tin-dredger "Kantoeng," which was claimed to be the largest of its kind in the world, recently capsized during a storm off the Eddystone Lighthouse, and eventually sank. The crew were saved. The vessel was built at Schiedam for the Netherlands Colonial Department, and had left Rotterdam on March 4 for the Dutch East Indies. Tugs went out from Plymouth, but there was little hope of salvage. The dredger was insured for £200,000.



THE SPANISH GOVERNMENT ARMS SHIP "MAR CANTABRICO" (RECENTLY SUNK BY AN INSURGENT CRUISER) LEAVING NEW YORK—FOLLOWED BY A U.S. COASTGUARD CUTTER.

On March 8 S.O.S. calls came from a ship on fire from bombardment and sinking in the Bay of Biscay. The Admiralty stated that she was the "Mar Cantabrico," and that her crew were aboard the Spanish insurgent cruiser "Canarias." Next day an official French statement said: "When attacked the 'Mar Cantabrico' was camouflaged. She flew the Spanish flag at the stern and the British flag at her bows. The name 'Adda, Newcastle' was plainly marked on her."



THE END OF RAS DESTA: THE LAST OF THE ABYSSINIAN LEADERS (MARKED BY CROSS)
PHOTOGRAPHED AFTER HIS CAPTURE BY THE ITALIANS, WHO EXECUTED HIM.

As noted in our last issue, Ras Desta, the last prominent Abyssinian Chief left in the field, was captured and shot by the Italians last month. Ras Desta is alleged to have instigated the bomb-attack on Marshal Graziani at Addis Ababa on February 19. The news of the capture of Ras Desta had a calming effect on the Ethiopian populace at Addis Ababa, but, according to widely current reports, the Italian troops got out of hand and unpleasant scenes occurred. These reports were the



THE SON-IN-LAW OF THE EMPEROR HAILE SILASSIE MEETS HIS DOOM: RAS DESTA
PHOTOGRAPHED, LOOKING HAGGARD AND DRAWN, DURING HIS INTERROGATION BY THE
ITALIAN AUTHORITIES BEFORE HE WAS SHOT BY A FIRING PARTY.

subject of a question in the House of Commons on March 8. Viscount Cranborne then stated that the Foreign Office had received information "tending to show that . . . scenes of grave disorder occurred in Addis Ababa, in the course of which reprisals of a severe character were taken by the Italian soldiery, resulting in a large number of deaths and extensive damage to property."



A MANCHURIAN DISASTER IN WHICH SEVEN HUNDRED PEOPLE WERE KILLED: THE
FRONT ENTRANCE OF THE CHINESE THEATRE AT ANTUNG AFTER THE FIRE.

On February 13, a disastrous fire broke out in the Chinese Theatre at Antung (Manchukuo) and seven hundred people were burnt to death. Owing to the Chinese New Year celebrations, the theatre was crowded and extra seats, it is alleged, had been placed in front of the fire exits. The fire spread along the roof and the audience became panic-stricken and blocked the exits. The gallery collapsed and then the roof fell in on top of them.



THE WORLD DEMAND FOR SCRAP METAL FOR ARMAMENT MANUFACTURE EXEMPLIFIED
IN THE SPANISH WAR: COLLECTING SCRAP IN A WRECKED FACTORY AT MALAGA.

Owing to the heavy demand for scrap metal from all parts of the world, an agreement to prevent the export from this country of iron and steel scrap—urgently needed for Britain's rearmament programme—was recently made between the British Iron and Steel Federation and the National Federation of Scrap Iron and Steel Merchants. This matter was mentioned, we may recall, in a note on a photograph illustrating the conversion of scrap metal in our issue of February 27.

SKATING IN THE OFFICE TO SAVE TIME: AN AMERICAN "SPEED-UP" IDEA.

REPRODUCTIONS BY COURTESY OF GAUMONT-BRITISH NEWS.

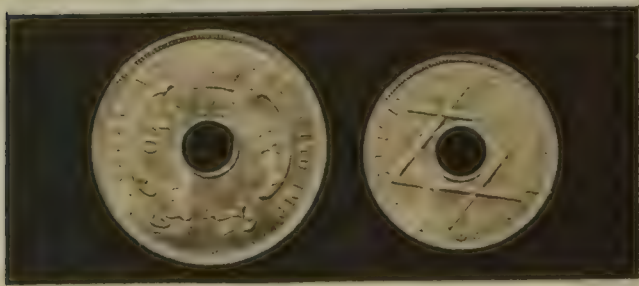


ROLLER-SKATING FROM DEPARTMENT TO DEPARTMENT IN THE WASHINGTON GENERAL POST OFFICE: GIRL MESSENGERS HUSTLING ON THEIR DUTIES DURING A RUSH PERIOD IN THE UNITED STATES CAPITAL.

American business organisation has found a use for roller-skates. For a time before the war, as some of our readers will recall, roller-skating achieved the status of a fashionable sport, though it can scarcely be said to have been an unusually graceful performance or one that became the feminine form:

nowadays it serves for little more than the amusement of schoolboys. However, not only in the U.S.A., but in Canada has the commercial use of roller-skates been developed. The news now comes that a Toronto firm of tyre and motor-car accessory suppliers has adopted them to ensure swift service to customers.

AT HOME AND OVERSEAS: ROYAL AND IMPERIAL NEWS.



KING EDWARD VIII. COINAGE IN CIRCULATION OVERSEAS: A PENNY AND A HALFPENNY ISSUED IN BRITISH WEST AFRICA; AND (BELOW) THE OBERSE AND REVERSE OF A PENNY ISSUED IN NEW GUINEA. (ACTUAL SIZE.)

Although no Edward VIII. coins were minted for issue in this country, pennies and halfpennies bearing the inscription "Edwardus VIII. Rex et Ind: Imp:" are in circulation on the Gold Coast; and a penny bearing the cipher "E.R.I." has been issued in New Guinea. In East Africa there is £250 worth of 5- and 10-cent pieces in circulation.—[Photograph of the New Guinea penny reproduced by Courtesy of Messrs. Spink and Son.]



AUSTRALIA'S SERVICES CONTINGENT FOR THE CORONATION ON PARADE: MARCHING THROUGH THE STREETS OF ADELAIDE BEFORE THEIR DEPARTURE FOR ENGLAND.



DURING THE INSPECTION AT GOVERNMENT HOUSE: THE GOVERNOR, SIR WINSTON DUGAN, TALKING TO COLONEL LIND, OFFICER COMMANDING THE CORONATION CONTINGENT.

Before their departure for England the Australian Services contingent were inspected at Government House by the Governor, Sir Winston Dugan. They then marched through the streets of Adelaide to the Town Hall, where they were entertained to luncheon by the Lord Mayor. Later, they embarked at Melbourne on the liner "Oronsay." The contingent consists of 150 men, each of 6 ft., chosen for meritorious service and fine physique, and representative of the sea, land, and air forces.



AT THE OPENING OF THE NEW EXTENSION TO MORLEY COLLEGE: H.M. QUEEN MARY WITH THE ARCHBISHOP OF CANTERBURY AND MEMBERS OF THE COLLEGE.

On March 6, H.M. Queen Mary opened the new extension to the Morley College for Working Men and Women. The ceremony was held in the Prince of Wales's Hall and was attended by the Archbishop of Canterbury. Queen Mary was welcomed by the president, Professor R. H. Tawney, and amongst those presented to her were Mrs. Gustav Holst and Dr. Vaughan Williams. The College doorkeeper and a carpenter, representing the workmen on the building, were also presented.



A TYPICAL SCENE DURING THE RECENT ELECTIONS IN INDIA: A LARGE AND EXCITED CROWD OUTSIDE A POLLING STATION AT LAHORE.

The elections for Provincial Legislatures in India in preparation for the establishment of Provincial Autonomy, which takes place shortly, gave the All-India Congress Party a majority in six of the eleven Provinces. In the Punjab, where our photograph was taken, a Unionist Party, comprising some of the anti-Congress elements, had an overwhelming victory and were able to form a Ministry. They returned about 99 Members in a House of 175. The Congress Party mustered 18.



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LONG-LOST CHEKIANG KILN-SITES, WHERE PRECIOUS SUNG POTTERY IS DUG OUT FOR BUILDING MATERIAL!

THE ORIGIN OF THE WORLD-FAMOUS "SECRET COLOUR" WARE DISCOVERED.

By JAMES M. PLUMER. (See also Illustrations on Pages 454 and 455.)

Mr. J. M. Plumer won much fame among connoisseurs and archaeologists by his discovery of the kiln-sites at which the famous Chien-yao (Sung) ware, including the much-prized temmoku bowls, was made. "The Illustrated London News" was the first paper to publish the story of this very notable find—in its issue of Oct. 26, 1935. Mr. Plumer has now made another discovery, again of the greatest interest to all lovers of Chinese art; nothing less than the kiln-sites whence came the celebrated and extremely rare Yüeh ware. These potteries produced the pi se yao, or "secret colour" ware, which was first reserved for the private use of the Princes of Wu Yüeh who ruled at Hangchow 907-927, but, later, was widely exported. The fact that it travelled as far as Persia and Egypt, and that the work of these potteries played a most important part in the development of Chinese ceramics, makes the result of Mr. Plumer's enterprise of world importance. In the article on this page, and in the illustrations on adjoining pages, Mr. Plumer gives a full account of how the discovery was made and of the kiln-sites at Shang Lin Hu. A description of the Yüeh ware found there, together with the single object, which will perhaps prove to be of the greatest importance of all—the earliest piece of dated pottery yet found in China—will be given in a later issue.

IT is hardly to be wondered at that China, the country which developed that fragile material, porcelain, should be literally covered with broken fragments. The Chinese have been making and breaking porcelain for centuries. Unhappily, ancient Chinese literary contributions to the story of the development of porcelain are all too few—such as have come down to us being often vague or sadly incomplete—and thus it is that we turn for information to the soil. For those living in China

rather than that of Foochow (Fukien) was definitely indicated. To make a long story short, the probable place of origin was traced to the vicinity of Yü-yao, in the old maritime district of Yüeh, some sixty miles to the east of Hangchow.

I was familiar, of course, with literary references to the ware of Yüeh, prized even during the days of T'ang, and likened to jade, to ice, or, in colour, to a misty autumnal landscape. Indeed, it seems to have been on account of the elusiveness of the colour that the name pi se yao (commonly translated as "secret colour ware") was evolved. Could this rare ware be linked with the widespread fragments we had found? Broken pieces of various subtle shades of green, some bearing incised design, shown to me by Mr. Orvar Karlbeck, a pioneer in various phases of

way to Yü-yao. In a brief stop-over at Shao-hsing I picked up one solitary grey-green shard actually embedded in the city wall. At Yü-yao an American missionary, Miss Duncan, accustomed to solving difficulties through years of service to others, soon grasped my problem. A source of information in Hangchow had led me to enquire about Shang Lin Hu ("the stream on the way to the forest"), and one venerable old neighbour of Miss Duncan's had agreed that this was the place I sought. But three others maintained that I ought to go to Shang Lin Hu ("the lake on the way to the forest"). These places were in different directions and I could spare time to visit only one. I was in a quandary. Which should I go to, the Ho or the Hu? It was suggested that a certain Pastor P'ao might know; and we decided to visit him.

We came to his house after supper, arriving at seven, in the midst of prayers. When those were over the discussion began. One member of the family had heard of the Ho, but the balance of opinion was in favour of the Hu. "They dig old pottery out of the ground near my



THE SITE OF THE FAMOUS YÜEH, SUNG-PERIOD, POTTERIES DISCOVERED IN CHEKIANG: THE SHORES OF THE LAKE AT SHANG LIN HU, HISTORICALLY ONE OF THE MOST IMPORTANT POTTERIES IN THE WORLD; SHOWING THE POSITION OF THREE KILN-SITES.



PART OF THE PROVINCE OF CHEKIANG, IN EASTERN CHINA, WHERE MR. PLUMER DISCOVERED THE KILN-SITES WHENCE CAME THE FAMOUS YÜEH WARE: A MAP SHOWING THE POSITION OF THE SITE AT SHANG LIN HU, ABOUT 100 MILES DUE SOUTH OF SHANGHAI; AND ILLUSTRATING MR. PLUMER'S JOURNEY FROM HANGCHOW.

Reproduced by Permission of the Controller of H.M. Stationery Office; from the General Staff (Geographical Section) Map (Province of Ché Chiang).

this should be, though, in point of fact, it rarely has been, the natural approach.

As a resident of China I have, during the past five years, gathered bases of T'ang pots on the site of old Ch'ang-an, found a green and red enamelled Sung Tz'u-chou potsherd beyond the West Gate of Ta-t'ung, and gathered potsherds like sea-shells on the shore, to mention only a few examples. These finds may be grouped as scattered or isolated shards, river-borne and seaside shards, midden or rubbish-heap shards, and, most important of all, kiln-site shards. All were involved in an investigation that led me last July to the site where the celebrated ware of Yüeh was actually made 1000 years ago.

By 1934, the collection of pre-Ming potsherds which my wife and I had assembled included representative bits of various known wares. But quite as intriguing were various unidentified groups of potsherds that failed to answer any of the standard descriptions. Among these was one particular group of unusual interest. A simple ware of rather hard grey body and greyish-green glaze, it reminded us of a ware produced at an early kiln-site (still unpublished, I regret) which we had discovered in Foochow (in the province of Fukien) in 1933, and which for convenience we had called "proto-celadon." We had gathered specimens of this proto-celadon from various localities in three adjacent Eastern provinces: namely, Anhui, Kiangsu, and Chekiang. They included a river-bottom find at Hui-chou, midden material from Kashing and Nanking, and a seaside deposit near Hai-yen.

Thus it was that a gift from a Chinese friend in the spring of 1935 of three bits of similar greyish-green pottery, of unknown provenance, but suggesting kiln-waste material, was very welcome. Soon afterwards more of the same material began to appear on the Shanghai antique market, and, with careful questioning, the mystery of its provenance gradually began to fade. The Hangchow (Chekiang) area

Oriental art, suggested that this might be the case. I understood from him that his pieces had been acquired at Shao-hsing, the former Yüeh-chou, or leading administrative city of the district of Yüeh. But neither he nor I supposed that the Yüeh (or Yüeh-chou) ware was necessarily made inside or even near the walls of that city, rather than at some point distant, yet within the area which it controlled.

Thanks to the kind assistance of Dr. Fitch, of Hangchow, and of China's modern motor-bus facilities, I was soon on my

home," said the pastor's servant-girl. She, tanned from long days of work in the rice-fields, came of a peasant family that lived near the Shang Lin Hu, and, as I placed the shard I had found at Shao-hsing on the table, she cried: "That's it! The pottery I have seen is like that." Just then the pastor, who had withdrawn to get a book, returned. No local verbal story was ever more convincingly or more dramatically checked. Pastor P'ao had brought the sixth volume of the Kuang Hsü reprint of the "Yü Yao Hsien Chih," the History of the district of Yü-yao. Turning to the division on "Products," under which was the heading "Pi Se Yao," he read that such a ware, produced during the T'ang and Sung dynasties, had been excavated during the reign of the Ming Emperor Chia Ching (1522-1566) at Shang Lin Hu.

There is little point in describing minutely the journey of the following morning. Miss Duncan had arranged that Mr. Yang, one of her young teachers, who was familiar with the locality, should go with me. From a canal boat propelled by yu-lo, a single sweep behind, we stepped into a privately hired motor-car, and finished the trip rocking gently in bamboo chairs set down in the bottom of another boat. Thus pleasantly I arrived at the dam which maintains the water-level of the Shang Lin Hu lake, and crossed to a spot on the southern shore. In a path leading from the waterside I picked up two small shards, one white and one grey-green. Was I on the right track? The first proved to be a chance isolated piece; the second a key to what lay ahead. For hardly more than a stone's-throw beyond was a hillside so littered with bits of grey-green pottery and kiln-waste material that the former existence of a kiln close at hand was indicated beyond doubt.

Before long I had located three different mounds of kiln-waste material, widely enough separated to suggest the previous existence of at least three separate kilns.* The waste material from two or more individual kilns might have been dumped on the same waste piles at one time, of course, or material from a newly-opened kiln might have been dumped on an old pile, but I found it convenient to refer to the principal piles as kiln-sites.

I will describe briefly the three sites which I visited. Kiln-site I. is distinguished by small pine-trees and grave mounds thrown up in waste material upon the pile itself. Kiln-site II., roughly a quarter of a mile away, lies beneath the roots of a bamboo grove and large pines, while close at hand are houses built of waste material. Kiln-site III., another quarter of a mile away, looked, as I found it, like nothing more thrilling than a knoll covered with thick growth which included ferns, tall grass, oak, and pine. The courtyard of a farmhouse hard by, however, was fringed with pottery and saggars fragments. Unaware of the importance of their surroundings, the local people have been in intimate touch with precious material. Large saggars, found whole, I saw used in one farmer's yard for holding chicken-feed. Small saggars and misfired bowls were to be seen pressed into use as household containers. Some people dwell in houses that are almost entirely composed of kiln-waste rubble—dwellings of pi se yao! Their roof-tiles are weighted down with broken saggars. Some, finally, rest their bones deep down amongst bits of fire clay, bowl rims, pot bases, and bright shards that may still be likened to jade and leaves and ice. What scholar in his wildest dreams could hope to be in such close touch with his material!

*The location of this site and others was duly reported by me to the Academia Sinica in July 1935.—J. M. P.



THE DISCOVERY OF THE POTTERIES WHICH PRODUCED THE FAMOUS YÜEH WARE, AND SO PLAYED A MOST IMPORTANT PART IN THE DEVELOPMENT OF CHINESE CERAMICS: MR. PLUMER, THE DISCOVERER, HOLDING A MASS OF MISSHAPEN BOWLS ADHERING TO A SAGGAR AT KILN-SITE I.

THE SUNG "SECRET COLOUR WARE" POTTERIES FOUND: THE KILN-SITES.

(SEE ARTICLE ON PAGE 453)



THE PLACE OF ORIGIN OF THE FAMOUS YÜEH SUNG-PERIOD POTTERY DISCOVERED AT SHANG LIN HU, IN THE PROVINCE OF CHEKIANG: TENTH-CENTURY WASTE MATERIAL EXPOSED AFTER A GRAVE HAD BEEN DUG AT KILN-SITE I.



KILN-SITE I. AT THE YÜEH WARE POTTERIES: A PHOTOGRAPH SHOWING ONE OF THE LOCAL FARMERS (LEFT) AND MR. YANG, WHO ACCOMPANIED MR. PLUMER, AND TRANSLATED THE DIALECT INTO MANDARIN FOR HIM.



REMAINS AT A YÜEH KILN-SITE, INCLUDING PIECES OF PRECIOUS PI SE YAO: A SCENE AMID THE UNDERGROWTH AT SHANG LIN HU—WITH A HAT (CENTRE) AS AN INDICATION OF SIZE.



AT KILN-SITE II, SHANG LIN HU, WHERE THE POTTERIES MAY WELL HAVE BEEN STARTED OVER 1000 YEARS AGO: A FULL-GROWN PINE-TREE THAT HAS SPREAD ITS ROOTS AMID TREASURES OF SUNG.



ONE REASON WHY YÜEH WARE KILN-SITES HAVE REMAINED UNKNOWN UNTIL NOW: KILN-SITE III, LOST UNDER THE THICK VEGETATION OF A WOODED KNOLL.



PEASANTS, UNCONSCIOUS OF THE IMPORTANCE OF THE SITES, ASSIST IN THE DIGGING: A CHINESE COUNTRYMAN UNEARTHING SHARDS AT KILN-SITE III.

Yüeh ware, as already mentioned, is a celebrated and extremely rare type of very early Sung pottery, best known through the "secret colour ware." This secret colour ware, first reserved for the use of the Princes of Yüeh, was later exported widely and travelled far. It has recently been identified with a type of celadon of which many fragments have been found in the ruins of Fostat, the site of the old city

at Cairo. Mr. Plumer discovered three kiln-sites at Shang Lin Hu, and these are illustrated on this page. Here were mounds of pottery fragments, saggers (the cases in which the vessels were fired), and, lying all forgotten among the undergrowth, or carelessly dug out by farmers for menial uses, "pot bases and bright shards that may still be likened to jade and leaves and ice."

BUILT OF SHARDS OF PRECIOUS POTTERY: KILN-WASTE HOUSES.

(SEE ARTICLE ON PAGE 453)



THE EQUIVALENT OF A EUROPEAN COTTAGE BUILT OF PRECIOUS MEISSEN OR SÈVRES PORCELAIN FRAGMENTS!—A HOUSE NEAR THE YÜEH WARE KILN-SITES DISCOVERED BY MR. PLUMER: ITS WALLS COMPOSED OF SUNG KILN-WASTE AND CONTAINING COUNTLESS FRAGMENTS OF PRECIOUS POTTERY.



ANOTHER EXAMPLE OF THE USE OF THE SUNG POTTERY RUBBLE AS BUILDING MATERIAL BY THE LOCAL FARMERS AT THE YÜEH KILN-SITES: A SHED WITH WALLS OF KILN-WASTE RUBBLE; ANCIENT SAGGERS BEING USED TO WEIGH DOWN THE TILES.

On this page are seen two extraordinary pieces of evidence of the whereabouts of the kiln-sites of the precious Yüeh ware, Mr. Plumer's latest discovery, in the province of Chekiang. Yüeh ware dates from Sung or earlier times. The peasants in the neighbourhood of the kiln-sites, unconscious of their importance, have used the shards for all sorts of menial purposes, and have even built

houses of them. What would be the reaction of our connoisseurs if such a building were ever found in Europe? "Dwellings of pi se yao," as Mr. Plumer describes them, could only be paralleled here by cottages built of fragments of Meissen or Sèvres! These Sung vessels were precious and inimitable things for which the ancient Chinese writers found beautiful names.

A PAGE FOR COLLECTORS.

DRAWINGS AT THE BRITISH MUSEUM: THE 1937 EXHIBITION.

By FRANK DAVIS.

as the "Lotus and Wild Heron" and "Boating by Moonlight."

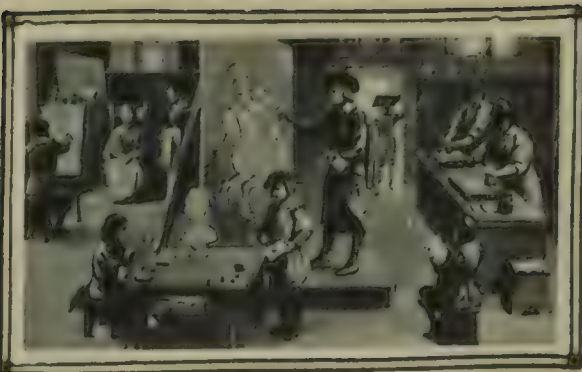
I have more than once suggested on this page how interesting it would be to have a few Chinese paintings hung in the National Gallery side

by side with European work of the same period: actually the gulf between the two—a gulf not only of materials but of mental outlook—is bridged more logically by placing them near, not tempera paintings or oils, but water-colours. It is astonishing, for example, to note how near the English Cozens can be sometimes to the spirit of Eastern painting, and it is a fair guess that a Chinese, who finds it impossible to adapt his eye to what he considers the barbarous brutality of most European painting in oils, would feel more at home with the Rubens or this Dürer drawing.

Perhaps I am venturing into a world of over-subtle nuances, not really suitable for discussion here. Back, then, to earth—to Hogarth, a grand draughtsman with no nonsense about him. The Museum owns a fine series of his drawings (mostly popularised by him as prints) and has recently acquired the original drawing of John Wilkes (Fig. 1). No space here to detail the quarrel between the two men—a silly business which provides an interesting sidelight upon the politics of the period and is explained and illustrated by prints as one enters the gallery. Of particular interest at the moment is the drawing of the young Reynolds by John Astley (reproduced on the opposite page), dating from about 1750, when both were in Rome, and to be compared with Reynolds' own portrait of himself done at the same time and now to be seen at Sir Philip Sassoon's Exhibition in aid of the Great Northern Hospital. There is a little-known Dutchman, Cornelis Troost, who draws Hogarth subjects in a pleasant, suave manner, and a good—but not superlatively good—Rowlandson. I am asked to point out to the rich, the near-rich, and the almost-poor that—among other things—a gift of half-a-dozen first-class Rowlandsons would be greatly appreciated. Benjamin West appears in an unusual and attractive guise in a little conversation piece, uncommonly pleasant when you remember his solemn historical paintings. Hogarth stands up extremely well beside a sparkling little Guardi, while Watteau, as is only to be expected, makes all the rest appear a trifle forced. An oddity—and a charming one—is a figure by old George Vertue, whose notebooks are in the British Museum and are being published in six volumes by the Walpole Society: no need to stress here the debt owed to this admirable and kindly man by all of us who take an interest in the history of eighteenth-century art.

Finally, a word must be said about a series of enormous Italian wood-cuts, very seldom seen, because sufficient space is so rarely available. The most interesting of them is a "Bird's-eye View of Venice," by Jacopo De' Barbari, published in 1500 at the expense of Anton Kolb, a Nuremberg merchant and friend of Dürer. The example exhibited shows the Campanile with the flat, temporary roof placed on it after the fire of 1489; the Museum also owns the second state of the wood-cut in which the restored roof (1511-1514) appears.

The exhibition will remain open throughout the summer, and a summary guide to it can be obtained for sixpence.



"WHAT a city to loot!" said old Blücher as he gazed upon London—and there's a great deal more worth stealing now than there was in his day. I wonder what proportion of the population realises the extent and variety of the national estate in minor works of art alone, and what proportion ever takes the trouble to go and inspect these treasures. In one department only, that of Prints and Drawings, at the British Museum, the collection is enormous, and it is only possible to display a small section at a time, partly by reasons of space, and partly because eye and mind could not absorb more in a single afternoon. Authority ingeniously tempers scholarship to the demands of human frailty and each year dresses its window with uncommon skill, so that low-, middle-, and highbrows can meet on equal terms and press noses against the glass, as it were, with equal enthusiasm.

One part of this year's special exhibition is concerned with prints and drawings from Watteau to Wilkie; the other provides comparisons between various European artists dealing with scenes in which water (either sea or river) is the dominant feature, and Chinese, Japanese, and other Eastern treatments of the same subject. Written down thus baldly, the show appears of merely technical interest: actually it is far more exciting than that. Pretty well all the exhibits are minor masterpieces (and one or two are of major importance), while the cumulative effect of this great array from East and West can only be compared to a well-chosen concert of chamber music in which a single theme—if that were possible—is interpreted by a dozen highly gifted masters. The critic, ravished by such delicious harmonies, can do little more than point out certain passages which haunt the memory, as, for example, the Rubens water-colour of trees overshadowing a pool (almost a crime to illustrate this except in colour!); the noble Dürer drawing of Fig. 3, fairly familiar because it is this drawing which was used by Dürer as the background of his engraving of the Virgin with a Monkey (Fig. 2); and such exquisite subtleties of Chinese painting



1. JOHN WILKES—BY HOGARTH: THE ORIGINAL OF THE FAMOUS PRINT, DRAWN BY THE ARTIST DURING WILKES' TRIAL IN WESTMINSTER HALL; AND NOW SHOWN AT THE BRITISH MUSEUM IN THE PRESENT SPECIAL EXHIBITION OF PRINTS AND DRAWINGS "FROM WATTEAU TO WILKIE."—[Figs. 1 and 3 Reproduced by Courtesy of the Trustees of the British Museum. Copyright Reserved.]



2. A FAMOUS ENGRAVING BY DÜRER WHICH, PLAINLY, HAS A BACKGROUND BASED ON THE DRAWING REPRODUCED IN FIG. 3: THE SO-CALLED "VIRGIN AND CHILD WITH A MONKEY."



3. THE DÜRER DRAWING WHICH FURNISHED THE BACKGROUND FOR THE "VIRGIN AND CHILD WITH A MONKEY": THE ORIGINAL IN THE SPECIAL EXHIBITION OF PRINTS AND DRAWINGS AT THE BRITISH MUSEUM, ILLUSTRATING THE "TREATMENT OF WATER IN EUROPEAN AND ORIENTAL ART."



THE YOUNG JOSHUA REYNOLDS: A JOHN ASTLEY DRAWING SHOWING THE FUTURE P.R.A. WHEN HE WAS ABOUT 27—A WORK IN THE SPECIAL EXHIBITION OF PRINTS AND DRAWINGS AT THE BRITISH MUSEUM.

This drawing of the young Joshua Reynolds, now to be seen at the special Exhibition of Prints and Drawings at the British Museum, gains added interest from the fact that a self-portrait of Reynolds may be seen at Sir Philip

Sassoon's exhibition in aid of the Great Northern Hospital, and interesting comparisons drawn. The drawing was made by John Astley (c. 1730-1787) when he and Reynolds were in Rome, and dates from about 1750.

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The World of the Theatre.

By IVOR BROWN.

UNHAPPY FAMILIES.

UNDOUBTEDLY one of the most popular plays of the year is likely to be one by a new author—namely, "George and Margaret," at Wyndham's. Its narrative value is small; as far as plot is concerned, we know from the start that the little love episode will run smoothly off its rocks when time is up. The cast, capable from first to last, is a company and not a constellation, and it is a company busy showing us an uncompanionable family. But the bickering, the back-chat, the snubs, retorts, and rudeness are all on the surface. We may say of these Garth-Banders of Hampstead that they are nice people being rather nasty to each other, not that they are nasty people incapable of being nice. It is one of the clever features of Mr. Gerald Savory's play that, while he amuses us with the badinage of the Garth-Banders and even with their mutual recriminations, he still can persuade us of their mutual affection, not always, or even often, visible, but abiding and authentic.

The professional dictum that conflict is the essence of drama is true enough; when drama is removed from the big eternal issues of the One against the Many, of private conscience against public law, of mercy against punishment—the issues on which the great tragedies of the world have been built—and comes into humdrum English homes, what conflict can there be but that of the family quarrel? So a row at the breakfast-table—and Mr. Savory begins with the breakfast-table—is the direct, if very humble, descendant of the Greek "Agon," or contest, from which we



"GEORGE AND MARGARET," AT WYNDHAM'S: MISS JANE BAXTER AS FRANKIE, WHOSE LOVE-AFFAIR WITH ROGER (RONALD WARD) IS ONE OF THE MAIN THEMES OF THIS LIGHT AND WITTY COMEDY.

"George and Margaret" is a comedy of family life dominated by the threat of a visit from the tiresome bores, George and Margaret. Claude (John Boxer), the son of the house, causes consternation by falling in love with the maid, Gladys (Ann Casson).

The point is that agreements and affabilities will not make a play. Nor will undiluted sweetness and success. Much as we may esteem in real life the sweetly reasonable man, the active peacemaker, wise counsellor, triumphant master of conciliation, he is only useful to the dramatist in very limited quantity, and then chiefly as a contrast or a butt. The people valuable to him are the restless and resentful, the frustrated and the furious.

They make the essential conflict. They heat the fires of drama. It is to the unhappy family, full of termagant sons



"BIG BUSINESS," AT THE LONDON HIPPODROME: BOBBY HOWES AS THE SALESMAN OF A FORMIDABLE-LOOKING BEAUTIFIER, ABOUT TO TEST IT ON EMMELINE RAY (BERTHA BELMORE; LEFT); AND THE GRATIFYING RESULT.

In "Big Business," Bobby Howes appears in another of his highly successful musical shows. With him in the cast are Bertha Belmore and Vera Pearce, as Emmeline and Annabelle Ray; Enid Dixon-Orr, as Mary Martin; and Wylie Watson, as Sexton Holmes.

get our word "protagonist" for first combatant and also the word "agony" for the endurance and the suffering of people who are struggling. It is, we agree, a long, long trail from the "agon" of Athenian drama to the animated squabbling of a Hampstead family. But the continuity of the descent is certain.

Happy people rarely make good plays. A cast all composed of virtuous and blissful persons would very soon bore us on the stage. In a book, where their portraits could be varied and relieved by descriptive writing about their surroundings, they might pass. But on the stage there must be conflict: if not a battle royal between two principles or persons, then a series of skirmishes. Moreover, there must always be in drama some aspect of frustration: one or more characters must be striving and failing; if they fail, even at the last, to win their goal, and their goal is a big one, the play may be deemed and entitled a tragedy. If they only fail for two acts and their frustration is not of vast importance anyway, then the play may be deemed and entitled a comedy.

and rebellious daughters, full, at least, of tantrums and tears, that the playwright most hopefully turns.

But, as I said, the contrast is of the utmost utility. Consider this play of "George and Margaret." The mother is fussy, fretful, overbearing, foolish, and yet—such is the author's tact—very likeable. She considers herself to be frustrated by her family. Frankie, the daughter, is frustrated and very prickly and petulant because the young man staying in the house takes no notice of her. The sons have their separate difficulties to overcome and can hold their own on any argumentative and vituperative occasion. But the father—a part most

charmingly played by Mr. Noel Howlett—is a perfect dear; he is too remote to be vexed, too elusive to be caught in strife; he is above the battle.

Therefore he supplies the contrast, and contrast is as necessary to drama as conflict. This is recognised by producers in an obvious way when they insist on the two chief young women in a play having different colouring, one dark and one fair, though life is not so particular. It is felt that there must be a change of dress: it is better, accordingly, to have one act in evening attire and two in day-clothes than all in one uniform. Sports dress and riding kit will also make a change. So it is well, in a play of squabbling relatives, to have one imperturbable devotee of non-squabbling. Mr. Garth-Bander is on the edge of conflict always, in the middle of it never. Accordingly, he is not an obviously dramatic type. He does not take sides in the dramatic conflict. But he is a source of great profit and advantage to his creator. He makes the contrast. Amid the din of battle he is tranquil; amid the rattle of angry voices he emerges small and still.

Fathers on the stage are, like wines, heavy or light, grand old vintage specimens or gentle and gracious. There is usually a successful play to be got out of a Really Heavy Father, especially if he keeps Cinderella in the kitchen and hides Beauty behind iron bars. Mr. Barrett, of Wimpole Street, as Sir Cedric Hardwicke played him, epitomised all the horrors of the Dreadful Dada and was the more beloved by those who knew the martinet only from the safety of the auditorium. The late Norman McKinnel used to score in such parts over and over again. We trembled at the Stern Old Man and adored the actor.

On the other hand, the gentle, discerning, patient, and probably henpecked Papa has often been a winning card before Mr. Howlett came along to take trick after trick by his sure touch at the game. One thinks of many actors who could do this sort of thing most poignantly: Mr. C. V. France, Mr. Lawrence Hanray, Mr. Edmund Gwenn, Mr. James Harcourt, and a score of others in their various ways and aspects. The one thing a stage-father must not be is moderately tempered. Let him be bully or baa-lamb, fiend or angel. Moderation rarely scores upon the stage. And so with dramas of family life. Happy families are apt to be dull. Thoroughly unhappy ones are beloved for their wranglings and their weepings. The one thing a stage-family must not be is fairly cantankerous and fairly peaceful. Middle courses, which we know to be fairly safe in life, are ruinous in drama.



"SUSPECT," AT THE ST. MARTIN'S: A TENSE SITUATION WHEN MRS. SMITH (MARY MORRIS) IS CONFRONTED BY SIR HUGO CONST (DAVID HORNE; LEFT) AND DR. RENDLE (CAMPBELL GULLAN) WITH NEWSPAPER CUTTINGS DESCRIBING THE MURDER WHICH SHE IS SUSPECTED OF HAVING COMMITTED MANY YEARS BEFORE. Mrs. Smith was the accused in the famous "Wishart Murder Case," but the verdict was "Not Proven." Sir Hugo Const, now a guest in Mrs. Smith's house, was a reporter at the trial. He realises who she is, and communicates his suspicions to his friend, Dr. Rendle, whose daughter is engaged to Mrs. Smith's son.

A song of Guinness

Sing a song of Guinness
A bottle full of good,
Since it is for goodness
Guinness always stood.
When the bottle's opened
We all begin to shout,
“There's nothing like a Guinness
When you feel—tired—out.”



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SHAREHOLDERS AND WAGE-EARNERS.

A VERY interesting sign of the times was the reception by the Wall Street market in New York of the news that wage concessions had been made by employers in the steel industry in America which were calculated to be going to add about £20 millions to the wages bill. Far from being terrified by this prospect, American speculators and investors paid much more attention to the fact that the agreement which involved these concessions also provided a promise of industrial peace, owing to the quite unexpected readiness of the employers to recognise collective bargaining by wage-earners. Until the moment when the agreement was announced, the steel companies had persistently refused to recognise any but the "company unions" which had been formed within the various enterprises. This was not good enough for that determined labour leader, Mr. John Lewis, and it seemed at one time likely that there might be a long and bitter battle before the organisation of labour in America could be able to establish itself on the lines of collective bargaining, such as have long been recognised in this country and are now generally admitted by employers to have had beneficial effects for both parties to the industrial bargain. Any such interruption to the progress of recovery in America would have been obviously disastrous for that country and almost equally, though less obviously, for the progress of prosperity in other parts of the world, owing to America's commanding position as consumer of the chief staple commodities. Wall Street's instinct was thus soundly guided when it hailed the agreement as a "bull point" instead of being alarmed by the big expected addition to the wages bill. It is, perhaps, possible that it only did so because it was in

an optimistic frame of mind, and when it is in that state of mind it can make bull points out of almost anything; but in fact, it was consciously or unconsciously endorsing the principle which shareholders in all countries will be well advised to grasp and hold firmly—that high wages are one of the surest foundations of general prosperity and of the profit-earning capacity of industry.



LONDON STONE TO BE GIVEN A WORTHIER SETTING AND FLOODLIT BY NIGHT: THE PRESENT POSITION OF THE HISTORIC RELIC AND ITS INSCRIPTION (ABOVE) IN THE WALL OF ST. SWITHIN'S CHURCH.

London Stone, one of the City's oldest relics, set in the south wall of St. Swithin's Church, is to be moved to a new position in an arched recess higher in the wall, and floodlit to make it and its inscription visible by night. It is believed to have been originally a tall prehistoric menhir, and later a Roman *milliarium*, or milestone. Shakespeare makes Jack Cade strike London Stone with his staff ("Henry VI.", Part 2; IV., 6). Its disintegration was hastened by the Great Fire of 1666. In 1742 it was removed from the south to the north side of Cannon Street, and placed against the church wall. By 1869 (the date of the inscription) its size had been reduced to about one cubic foot. For the proposed new setting £200 is required. The present setting is often mistaken by ignorant passers-by as a receptacle for waste paper.

THE FORD EXAMPLE.

Employers as a whole are beginning to see the truth of this doctrine, which must be obvious to anyone who can take a disinterested view of the

matter; for high wages mean well-distributed purchasing power and that is the only source of the general demand on which business prosperity depends. This was the principle on which Mr. Henry Ford, a pioneer in the art of making customers by paying high wages, founded the success of the enterprise which has made his name and that of his cars and lorries and tractors a household word throughout the world. "Many a manufacturer," he wrote in his book, "To-day and To-morrow," "sincerely believes that he is paying the highest wages his business can stand. Perhaps he is. But no one knows what he can afford to pay until he tries. In 1915 we raised our wage from an average of two dollars and forty cents to a minimum of five dollars a day. Then we really started our business, for on that day we first created a lot of customers for our cars, and second, began to find so many ways to save that we soon were able to start our programme of price-reduction. If you set yourself a task, it is really remarkable how many other things grow out of doing that task. You simply cannot make a thing cheaply and well with cheap men." All this may seem to be a very old story, for a great deal has happened since 1915—among other things, a trade collapse which, for the time being, overwhelmed the high-wage principle and, in the opinion of some people, proved that it had been a mistake. In fact, however, all that the trade collapse proved was that if you get a bad enough mixture of political bad temper and reckless speculation based on unscrupulous market manipulation, general demand for commodities cannot continue.

TOO SIMPLE?

Some people argue, and with some reason, that the high-wage principle was all very well for Mr. Ford, working to supply a huge domestic market care-

fully sheltered against foreign competition by a prohibitive tariff wall, but that it obviously does not apply, for instance, to the Lancashire cotton industry, which depends so largely for its demand on the buying power

[Continued overleaf.]



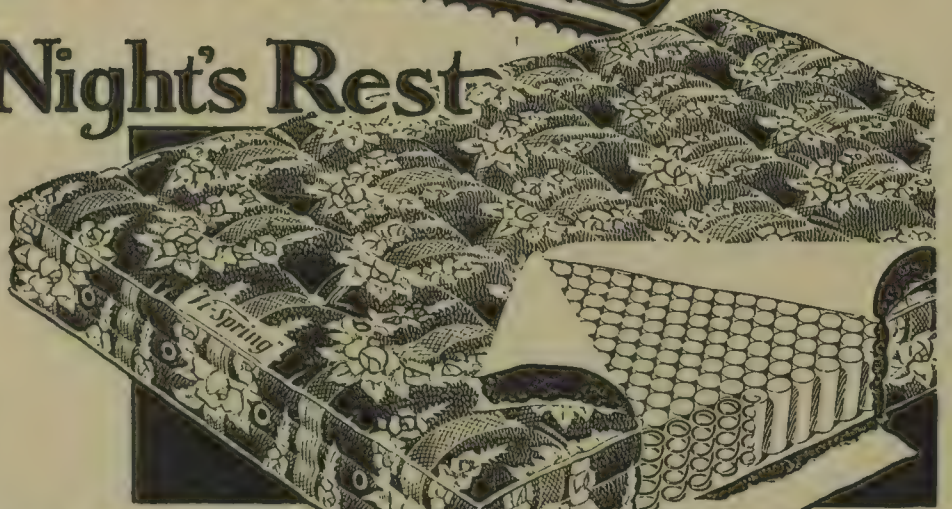
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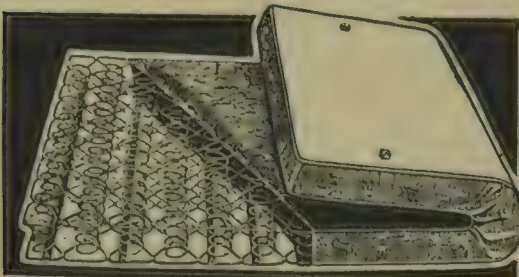
also the healthful sleep point of view. Correct bodily support, so essential to sound, restful sleep is assured when you sleep on a 'Vi-Spring.' It is one of the many finer features which hand-craftsmanship, fine quality materials and over 35 years experience in the building of better bedding have introduced into this famous overlay mattress.

But when buying, remember that a mattress is not a 'Vi-Spring' just because it contains springs in separate pockets. Since the 'Vi-Spring,' the original pocketed spring mattress, first gained its great reputation as the most luxurious overlay made, it has been followed by innumerable imitations. Look, therefore, for the label bearing the registered name 'Vi-Spring.' It is your guarantee of luxury, reliability and lasting service.



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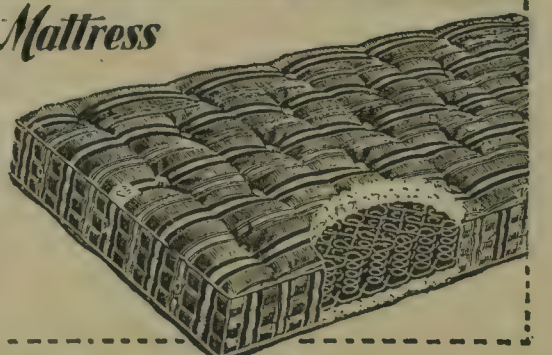
The Vitoflex MATTRESS SUPPORT



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The unique shape and clever assemblage of the springs in this non-pocketed spring overlay give it a sturdiness which will ensure years of service. Its fine quality springs and generous layers of soft upholstery make the 'Vito' extremely comfortable. Judged by its great durability and moderate price the 'Vito' is the cheapest overlay mattress made. Maximum comfort and durability are ensured by its use with a 'Vitoflex' Mattress Support.



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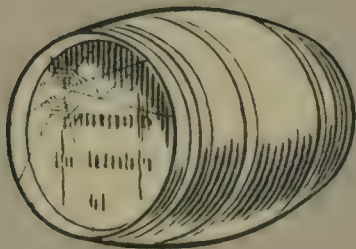
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GOOD WHISKY

gets rounder



and rounder



and rounder



*and comes
out SQUARE
yet rounder
than ever*



Between the distilling of fine 'single' whiskies and the blending of Johnnie Walker, many years elapse. During these years the single whiskies mature peacefully in oak casks, developing their individual characteristics, and all the time acquiring mellowness and 'roundness.'

When they are ready for blending, the single whiskies are matched and balanced with the utmost care, to ensure that there are no 'rough edges' in the blend, and to give that ultimate 'roundness' that is as distinctive to Johnnie Walker as the famous square bottle, or the famous name *for which you should always ask.*

JOHNNIE WALKER — born 1820, still going strong

Continued.

of underpaid coolies in tropical countries. In this case, the connection between high wages and more customers is not immediately apparent, especially when Lancashire has to compete with cotton goods turned out by employers in Eastern countries in which wages at about 2d. a day are said to be ample to supply their hands with the necessities of life, because the extra heat supplied by the sun reduces man's need for clothes, food, warmth and shelter. Even here, however, it is possible to trace a round-about and indirect connection between the relatively high standard of living enjoyed (when they are employed) by the Lancashire operatives, and the buying power of the more backward populations. For British wage-earners are the mainstay of the British market, which has shown, more clearly than ever in recent years, its immense importance as a consumer of imported commodities. Thanks to revival here and in America, where also wages rule high, we have lately seen that welcome and long-delayed rise in the prices of materials, which has had the effect of adding many millions of pounds to the buying power of the countries which produce what are called primary goods, and so has given a chance to Lancashire to compete more freely abroad now that some of her former customers have found themselves in a position to afford articles of a better quality, of the kind that British industry prides itself on being specially qualified to furnish. It is a long way round, and takes some time to get there; but in the long run, the payment of good wages justifies Henry Ford's belief in them in a way that sometimes surprises those who pay them.

THE OUTLOOK FOR THE SHAREHOLDER.

These considerations should give some comfort to investors, into whose ears dismal prophecies are continually being dinned concerning the effect on profits, and consequently on dividends, of the rising tendency both of wages and of the prices of materials. They have only to look over the pages of the papers that deal with the prospects of industry to find examples of the benefits, described above, of the working of these influences. For instance, last Saturday's *Investor's Chronicle* pointed out, after referring to the difficulties with which Coats has had to cope, owing to the "strangulation of international trade and the low purchasing power due to depressed commodity prices," that the long-term operator should realise that the conditions for which the company

has been waiting are now on the way to being realised—"higher commodity prices are being translated into new orders for Lancashire piece goods, and Manchester is now talking of large orders from markets which for many years have been placing only the lightest contracts. When piece goods reach their markets they are transformed into clothes and thread is essential to the process." Another example, this time of larger profits in spite of increased expenses, was contained in the same journal, when it recorded that, in the case of Radiation, Ltd., the margin of profit on sales had narrowed, but owing to larger sales profits showed an increase over those of the previous year. That, of course, was only what happened in 1936, and what investors want to know is how far such influences are going to prevail during the current year against the more rapid rise in prices of materials that happened comparatively lately, and also against the rise in the cost of living, and consequently of wages, that is foreseen in many quarters as one of the certainties that lie before us. No one can answer this question with any assurance before we know how far the rise in the prices of materials will be carried; and that depends on the relative strength in the future of supply and demand. On the demand side we see the whole world gone mad on an armaments race, compelling this peaceful country, very much against its will, to take its place among the runners, with a consequent artificial craving, on the part of all the nations, for materials which might be put to much better purpose, to be forged into weapons of destruction; while at the same time business revival, of a sounder sort, competes with the warriors in absorbing commodities and foodstuffs. On the other hand, rising prices are stimulating supply and every effort is being made by producers to meet the demands of markets. On the whole, it may be safe to expect that active business will, as usual, be good for the profits of all well-conducted enterprises; and the policy of generous allocations to reserves which has been so generally followed is a safeguard against possible difficulties.

THE PLAYHOUSES.

"NIGHT ALONE," AT DALY'S.

NOT, one thinks, since the days of "When Knights Were Bold" has a farce depended so upon one comedian. Mr. Richard Bird is on the stage most of the time, and, though the play has many

witty lines and comic situations, not to mention a brilliant supporting cast, it is upon his performance that "Night Alone" must stand or fall. He plays the part of a home-loving, devoted husband who has not passed a night apart from his wife for seven years. The duty of watching a small niece dance at a school concert draws her away one night; her husband is left with a cross-word puzzle and a novel to while away the hours until the time of her return—ten o'clock the next morning. Unfortunately, he has already read the novel, so, recalling the previous invitation of a chance-met friend, he pays his first visit to a night club. A lady patron of the establishment finds him unendurably dull, so, with a view to brightening him up, "fakes" his drink. He gets deplorably intoxicated, and has to be carried to her near-by flat. The humour slackens here for a few moments while Mr. Bird is supposed to be sleeping off the effects of the drink, and the other members of the company have to hold the stage during his absence. Happily, things brighten again when police force their way in, searching for a dope-smuggler. The bemused reveller is suspected of being he and is taken to the police station. This scene is riotously funny. The husband cares nothing for the danger of getting ten years for the crime of which he is accused. His one desire is to obtain his liberty before his wife returns to the hotel. Mr. Richard Bird's is the best comic performance seen for a long time.

"RETREAT FROM FOLLY," AT THE QUEEN'S.

In this comedy Miss Marie Tempest has a part that not only "might have been written for her," but quite obviously was. She has played it many times before, but never more delightfully. A divorced wife, she returns to England after twenty years. She finds her children involved in hopeless love-affairs, or dealing in stolen motor-cars. A few tactful words addressed to the elderly lover, and the detective-inspector from Scotland Yard, puts everything right. Miss Tempest gives a performance that will delight any connoisseur of acting, though one calculated to make the author over-estimate the quality of his wit. Mr. W. Graham-Browne is excellent as a puzzled father, and Mr. Laurence Hardman plays a detective who might have stepped round from Scotland Yard. The other members of the company might have seemed rather more than adequate had they not had to contend against the three artists already mentioned.



THERE are many champions of The "Antiquary" who declare—and rightly—that here is an old Scotch Liqueur Whisky quite without compare. This is a truth of which the makers themselves are justly proud. But most of the credit must be given to Time whose mellowing touch has brought this distilled spirit to its state of rare maturity. Make it your Home Whisky!

The
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THE FIRST OLD LIQUEUR SCOTCH WHISKY

Supplied only in quarts and magnums. Sold everywhere at home and abroad. If any difficulty in obtaining supplies, please write Sole Proprietors, J. & W. Hardie, Scotland.



Land of HOSPITABLE Peoples

Morocco nowadays is a land of peace . . . its tempestuous, war-ridden past—an interesting tradition. The people live in friendship among themselves and warmly welcome visitors to their uniquely interesting country. Nowhere else in the world is the mystic past so fascinatingly contrasted with the advancing civilisation of the West . . .

MOROCCO

SAVE UPWARDS OF 40%. Ask any Travel Agency for illustrated folder and full particulars of inclusive tours. 40% reduction is granted by the FRENCH RAILWAYS for transit across France and 35% by STEAMSHIP LINES between Bordeaux (French Line) or Marseilles (Cie Paquet) and Casablanca to visitors booking inclusive tours in Morocco through any recognised Tourist Agency. Daily air service from London to Casablanca by AIR FRANCE'S new fleet of multi-engine Air Liners.

Havas



Windmill at Chailey, Sussex

This England



WHY does the heart lift a little at the sight of an old mill; whence springs the rather wistful pleasure we take in the picture that it makes? Not for its beauty, certes, nor yet its romance, for it has none. Deeper it goes, to the roots of us; to that love of our past that makes us regret the necessity for change, that leads us to an almost passionate preservation of all that is good in our inheritance. Yet in the next village may the heart lift again. For here will be Worthington—an English beer out of the past that necessity brought into being and will never need to change.

MOTORING IN THE SPRING.

THE START OF THE TOURING SEASON.

By H. THORNTON RUTTER, A.M.I.C.E., M.I.A.E.



AN IDEAL ALL-WEATHER CAR: THE NEW FORD V-8 "30" CABRIOLET, WITH SEATING ACCOMMODATION FOR FOUR OR FIVE PERSONS.

Interesting points of design in the new Ford V-8 "30" are the recessed head-lamps, the new radiator-grille, and the divided windscreen. The steering, brakes, springs, and engine have all been improved. The car is offered at the remarkable price of £230.

SPRING-TIME brings more new cars on our roads in the United Kingdom than at any other period of the year. Whether it is the lure of the Easter holiday or just that longing to see fresh scenes and people matters little. One feels the urge of the road to go to places and see them with their budding flowers and foliage, as well as to inhale the invigorating whiff of ozone from the sea-shore. And motoring itself is a most health-giving pastime. However popular saloons may be, they still allow the occupants to obtain a plentiful supply of fresh air, with their anti-draught windows and sunshine roofs. Moreover, quite a large proportion of new cars are now bought with open touring coachwork, or with heads which open fully from front to rear, so that they provide an open or closed car at the will of the occupants.

Then there is the great exhilaration to each individual driver and passenger by the wonderful acceleration and high cruising speed of the present-day motor-carriages. Who can escape that pleasurable thrill when you are cruising along at sixty miles an hour in a Bentley?—so swift, yet so smooth, is its travelling along the roads. It is a wonderful tonic to the human system. I have never yet quite made up my mind whether I prefer the 4½-litre Bentley to the 3½-litre one. They are both most pleasure-giving cars to drive and ride in. In fact, I think it is the question of coachwork which decides the model I would buy, taking the 4½-litre Bentley for closed cars of the limousine type, and the 3½-litre Bentley for cabriolets and dual-purpose coachwork bodies. Of course, it must be remembered that the 4½-litre Bentley is equally a sports car and a stately limousine. That is the marvellous difference between this high-class production and other motors. You can buy it with an ordinary standard open touring body, and, if you feel inclined, you can race it against all comers with great chance of success one day, and the next take your wife and children to the country or the sea-side as sedately and securely as in a Pullman carriage of a railway train. But, whether you buy a 25.3-h.p. 3½-litre six-cylinder Bentley, or a 29.4-h.p. 4½-litre six-cylinder

Bentley, you purchase one of the safest cars to drive and ride in. The balance is so well adjusted that corners are taken as steadily as the straight, open road at any speed the driver chooses; fast or slow, according to the style of turn. Bentleys also are one of the few cars which have the gear-change lever on the right hand, and with six brakes—the pedal four-wheel ones and two independent brakes on the rear wheels hand-operated. No car is easier to control, with its easy-changing synchromesh gear.

According to the official records issued from time to time by the Ministry of Transport, cars of ten and twelve horse-power rating grow in popularity. That is easily understood when it is considered what a number of very excellent models are available at that tax rating. Also the convenience of the small car for manoeuvring in towns when shopping, and the less space it takes when parked, make these regular family vehicles. They are very roomy and also very comfortable. The Rover Co., Ltd., offer particularly high-class four-cylinder "Ten" and "Twelve" cars in their present programme. The Rover "Ten" (rated at 10.9 h.p.)

saloon has a four-speed and reverse easy-change gear-box, with free-wheel controlled from the dashboard and Girling brakes on its four wheels, and a wheelbase of 8 ft. 9 in. and 4 ft. 3 in. track. The saloon body has a sliding head, and the equipment includes roof parcel-net, central folding and side-arm rests to rear seats, besides the usual ash-trays, mirrors, bumpers, and simplified jacking system, as with any big car. In fact, some of the larger cars it rivals do not possess all the useful adjuncts for comfort which Rover cars have as standard. This "Ten" costs £248, while the 11.9-h.p. Rover "Twelve," with its 9 ft. 4 in. wheelbase and similar equipment, is listed at £285. Both have the Bijur automatic lubrication system and best Lucas special electrical

equipment. I prefer the "Twelve" to the "Ten," but only because the extra length of its wheelbase suits me and my family by giving just those extra inches in the interior that are so useful. This season the Rover productions include the six-cylinder 13.9-h.p. "Fourteen" and the six-cylinder 16.9-h.p. "Sixteen" models. Also a six-cylinder "Speed" sports saloon with a 19.82-h.p. rated "Twenty" engine—a very fast car with a single carburetter. All these are fitted with very comfortable and roomy coachwork and give a high average speed on the road when occasion demands. They are listed at £305, £345, and £415 respectively; so there is a good choice in powers and prices.

In these days of many fancies in types and styles of cars, it is not surprising to see the large number of different models now made by the Austin Motor Co., Ltd., at Longbridge, near Birmingham. There is the famous "Seven," as a new "Ruby" saloon and a "Pearl" cabriolet; the new "Goodwood Fourteen" saloon, with a noiseless interior, due to insulated panelling; not forgetting the new 12-h.p. "Ascot" saloon and the Austin "Ten" "Conway" cabriolet. In this last car the hood folds back, and can be secured in any one of three different positions. It costs £182 10s., and has all the usual gadgets and fittings, chromium-plated to prevent tarnishing. The Austin car which practically drives itself is the 18-h.p., with the Hayes self-selector transmission—a unique automobile, as, once the driver has set his desired speeds by moving a finger on a quadrant on the steering wheel, the engine changes gear all by itself automatically, according to the amount of gas fed to it by the accelerator pedal. A still larger Austin is



A FAMILY CAR OF DISTINCTION: THE MORRIS "TEN," WHICH SEATS FOUR PEOPLE IN COMFORT AND CAN ACCOMMODATE A SMALL FIFTH ON THE BACK SEAT.



WITH A CHROMIUM GRILLE, MODERN BONNET-LOUVRES, AND A GRACEFUL DOWNSWEPT RADIATOR: THE PLEASING COACHWORK OF THE NEW "12" AND "14" VAUXHALLS.

the 20-h.p. "Mayfair" limousine, with seating room for seven persons. I forgot to mention the six-cylinder "Twelve" when I named the four-cylinder Austin "Twelve" of 11.9-h.p. rating, but the former is rated at 15.9 h.p. All Austin cars for 1937 were practically redesigned, and improved in the steering, brakes, suspension, and engine-mounting. The "Seven" is now provided with a new single-plate flexible clutch as well as pneumatic cushions for all the seats, and a four-speed full synchromesh gear-box. It is still a marvel in motor-cars at £125, with Triplex glass in all windows and front screen.

There is a real spice of pleasure in sitting in the new M.G. models. "Sports cars with comfort" is their slogan for the 1937 season, and so the Pavlova Works at Abingdon-on-Thames have produced two new four-cylinder M.G. models, and a two-litre six-cylinder one. These are the 10-h.p. four-cylinder M.G. "Midget" Series T, with twin S.U. carburetters, Rotax coil ignition, and Lockheed hydraulic brakes; the four-cylinder 12-h.p. 1½-litre M.G. saloon, with a wheelbase of 9 ft., as compared with the "Midget's" 7 ft. 10 in., and the six-cylinder 17.71-h.p. M.G. 2-litre saloon, also with Tickford folding head. This has a wheelbase of 10 ft. 3 in., a Lucas 12-volt lighting and starting set, Lockheed brakes and Tecalemit oil filter, as have the other M.G. cars. The M.G. 2-litre Tickford folding-head foursome coupé is a most attractive car for its price of £398, as one has a

[Continued overleaf.]



HUMBER COMFORT AND PERFORMANCE IN A COUPÉ OF DISTINCTION

Humber Motoring is comfort motoring, for five people, in the Humber Drop-head Coupé. One of the most impressive cars ever created for town use, country or continental touring, it can be converted instantly to a Saloon, a Coupé de Ville, or an open tourer. Truly magnificent in performance, it is impeccably appointed and provides ample luggage accommodation.

ON 'EIGHTEEN' CHASSIS, £510 = ON SNIPE CHASSIS, £540



Exceptional luggage accommodation provided in rear boot, while lid forms platform for additional trunks and cases.

HUMBER DROPHEAD COUPÉ

Continued.

double-purpose carriage—fully open for fine weather, and securely closed for bad climatic conditions—capable of a high-class road performance. The "Midget" two-seater at £222 is a sporting little car for our young folk, with the 1½-litre M.G. four-door saloon at £325 for those who want a general utility car with a "nippy" engine and plenty of room in its coachwork.

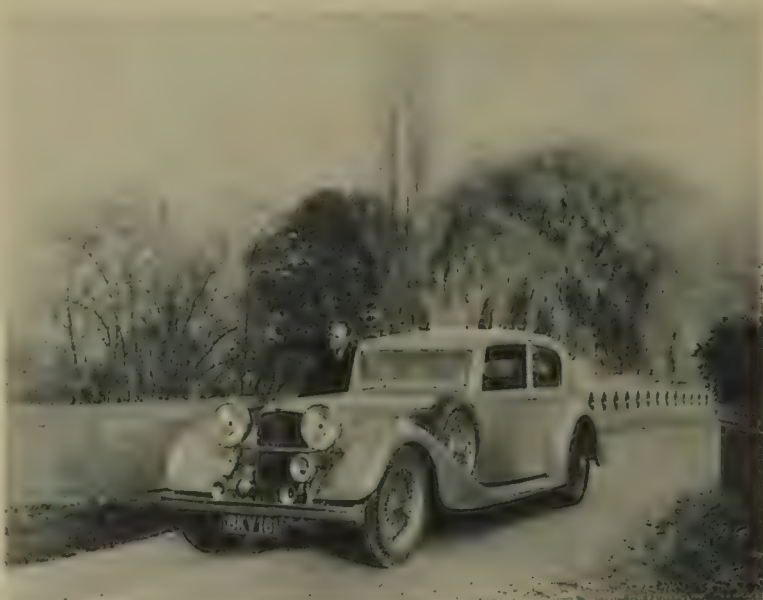
The Hillman "Minx" still remains, for its fourth season, the roomiest "Ten" on the market for motorists. Moreover, its performance improves with each year's models, and the present series are particularly good. In fact, one owner of these cars came through the severe trial of the Monte Carlo Rally this year with colours flying, to both the car's and the driver's credit. Personally, I should always buy the "Minx" de luxe model, including fitted suitcases, for £178 3s., in place of the "safety saloon" at £163, as, in my opinion, the extra fittings are well worth the extra price, though the de luxe "Minx" without trunks costs £175. It is, however, in the larger Hillman models that one gets so much for comparatively so little cash. The Hillman 20·9-h.p. six-cylinder "Hawk" sports saloon is really quite a big car, yet only costs £355; and in the six-cylinder Hillman "80" "Wingham" convertible cabriolet for £445 the purchaser has a dual-purpose carriage replete with luxurious fittings—in fact, two cars as regards style of coachwork, as this type gives a fully open or fully closed car at will. Then there is the six-cylinder Hillman "80" enclosed limousine of 20·9 h.p., which is a very stately and very roomy carriage, costing £395—a most moderate figure for such a sizeable and serviceable car. It has two occasional

repaired or the system "bled," you can get an expert to tackle the job who, since he gets more practice, must necessarily be better at it than one-self. Not that these hydraulic brakes often require much expert attention, as owners of many of the cars fitted with them do not have to ask for service even once in a year.

One of the marvels of the present age of self-propelled road-vehicles is the wide selection of cars available to people with limited means. Take, for instance, Lord Nuffield's productions from the Morris

(Series II.), with a sliding head on the saloon, and a veritable host of useful accessories in its equipment, for the sum of £172 10s.; or an 11·9-h.p. Morris "Twelve-Four" (Series II.) special coupé for £220, with Enots oil-gun chassis lubrication, Lockheed hydraulic brakes, and all the fittings of a big car, together with full safety features. If your funds permit, there is the 14-h.p. six-cylinder Morris "Fourteen-Six" (Series II.) saloon with sliding head for £225, Jackall permanent hydraulic jacks as also fitted on the "Ten" and "Twelve," draught excluders and rubberised-pile floor-carpets. Or perhaps you may run to the six-cylinder 18-h.p. "Eighteen" special coupé at £265, or the 25-h.p. Morris "Twenty-five," a real full-sized carriage, yet only £280. Can anyone want a better lot to choose from at these prices? Cars are indeed great value for money to-day, and I think the Morris range is wonderful, as the cars are real good motors. There is no cheese-paring in materials or details for comfort. Also their road performance is equally good, and even the smallest has a maximum speed of a mile a minute. Not that this is needful, but it does convey the fact that acceleration is good and that a high average road speed is available, no matter which of the Morris models you buy of the present programme.

One can now own a Daimler for as little as £465, with its fluid-flywheel transmission and pre-selector gear-box. High-class cars at moderate prices—that is one of the advantages of a reduced horsepower tax. A great many more people are buying cars of 15-, 20-, 25-, and 30-horsepower rating since the 25 per cent. off the £1 per horse-power has been in force. This has allowed motor manufacturers to



ITS GRACEFUL LINES BACKED BY THE SYMMETRY OF A LOVELY WEeping WILLOW: THE NEW ALVIS 4·3-LITRE, WHICH COMBINES SUPERB COMFORT WITH A GENUINE ROAD PERFORMANCE OF 100 M.P.H.



AMIDST THE CLENT HILLS, IN WORCESTERSHIRE: A RILEY "ADELPHI" ON A COUNTRY ROAD.

The "Adelphi" is a five-seater car of 12 h.p., with pre-selecta gear as a standard fitting, which is priced at the reasonable figure of £350.

folding seats, and accommodates seven persons comfortably. Besides these, there is the six-cylinder Hillman "Sixteen," rated at 16·95 h.p. All these cars have independent front springs, synchromesh gears, and Luvax hydraulic shock-absorbers, as well as the draughtless ventilation system for the closed carriages. The "Sixteen" costs £320, and can put up an excellent road average speed; although it really has quite a big saloon body, with sunshine roof. To-day sixty miles an hour seems quite usual to all the Hillman cars.

As there are something like 120 motor-car manufacturers who standardise Lockheed hydraulic brakes on their products, it is just as well to know how to keep them in order. In the first place, do not buy substitutes for the genuine Lockheed oil fluid. You have to renew the contents of the main tank which feeds the brake-drum piston mechanism from time to time, so that it is advisable to buy the fluid made by the Lockheed people at their works at Leamington, as substitutes are never as reliable as the original. The reason why Lockheed brakes are so popular is that the hydraulic action compensates the difference of wear on the brake shoes and so exerts equal pressure on all at the same time—a most important factor for safety and lessening the chance of skidding under bad surface conditions of the roadway. Their service stations can be found in whatever part of the world you may happen to be at any time. So if one does want an oil pipe

Motors factory at Cowley, near Oxford. You can buy the 8-h.p. four-cylinder Morris "Eight," with either an open touring body or as a two-door saloon, for £120. The saloon has the comfort of a really large car, and the engine gives this car a road performance equal to one of 40 h.p. a decade ago. Then one can buy a 10-h.p. Morris "Ten Four"



ENJOYING THE VIEW ACROSS THE BERKSHIRE DOWNS: THE DRIVER OF A 1½-LITRE M.G. TOURER (PRICE £280) EXPLORING THE COUNTRYSIDE.



A CAR OF EXCEPTIONAL PERFORMANCE IN A WOODLAND SETTING: THE 3½-LITRE BENTLEY IN EPPING FOREST, NEAR HIGH BEECH.

lower prices, due to greater production. So now we see on the roads this spring many cars of six and eight cylinders, all carrying the familiar Daimler radiator "face." Thank goodness! this firm is keeping its well-recognised front, and has not been Americanised into sameness as so many other cars are. For this reason the Daimler "Fifteen" and the "Light Twenty" are popular owner-driven cars. The Daimler "Light Straight Eight" of 25·7 h.p., in its sports saloon form, is also a familiar sight at all race meetings and County gatherings. It is listed at £995. With its high-class coachwork and fittings it would have been double that figure a few years ago, so that it is no fairy story to say cars are cheaper. Of course, the present range of Daimler cars have overhead-valved engines, which gives them a liveliness in performance, however large and roomy the coachwork they may carry. In fact, "as lively as a Daimler" is becoming a standard of comparison. The "Fifteen" has a larger engine this year, and a wider rear track, which adds much to its seating capacity and performance.

Jackall built-in jacks and telescopic adjustable steering column are other improved features on the "Light Twenty," while the hand-controlled as well as automatic ignition allows the driver to get the best power performance from all the Daimler eight-cylinder models. The compression ratio has been increased for the engines, but Daimlers maintain their excellent silent and smooth, although faster, travelling on all kinds of road-surfaces.

[Continued overleaf.]

BE SURE YOUR CAR IS MADE IN THE UNITED KINGDOM

NOT SO DEAR AS YOU MIGHT EXPECT
CONSIDERING ITS QUALITY · SPACIOUSNESS
AND PERFORMANCE.....£528



PRICES (at works): YORK SALOON £328
CHALFONT SALOON (with division) £335
HERTFORD SALOON (short wheelbase) £298

Have you seen the Austin Magazine for March?

Only in a generously roomy car can you obtain true comfort—which explains one of the chief appeals of the Austin Eighteen. Although it is so moderately priced, it is spacious enough to seat seven people in ease! It is built to exacting quality standards and has a performance that is as satisfying as it is lasting . . . altogether a car which should be examined and tried by motorists to whom value for money is a first consideration.

NOTABLE FEATURES: Spacious comfort for seven people. Two folding auxiliary seats. Folding occasional tables. Front seats independently adjustable—rear seats also adjustable. Smooth 6-cylinder engine. Synchromesh gears. Jackall hydraulic jacks. Hydraulic shock absorbers. Adjustable steering column. Zinc interleaved springing. Pychley sliding roof. Extra low-pressure tyres. Triplex toughened glass.

THE Austin EIGHTEEN

YOU BUY A CAR—BUT YOU INVEST IN AN AUSTIN

(Continued.)

Dagenham is now sending Ford cars, lorries, and tractors to all parts of the world, beside the United Kingdom. In fact, that factory contributed no mean share of the total Ford output of 1,219,262 motors

that the 10-h.p. de luxe Ford is expensive, as that costs only £135 and runs equally as economically as the popular model. But it is the "V-8" of 22 h.p. which is the new-comer for this season, with its four-

door saloon body, cloth upholstery, and an inbuilt luggage-container. Its spacious and well-equipped interior, combined with a very lively road performance, makes it a regular bargain in cars at its list price of £210. The engine resembles the 30-h.p. "V-8" cylinder Ford in its essentials, but

of comfort devices besides engineering improvements. New cable-and-conduit-control "soft"-action brakes, all-steel head, as well as panels and floor, new cast alloy steel pistons with the same rate of expansion as the cylinder blocks, two water-circulating pumps for the cooling system and finger-tip steering by increasing the gear ratio to 18.2 to 1, are now fitted. The bodywork is cushioned on rubber blocks on the frame, giving quietness in running. More luggage space is provided, and this latest 30-h.p. Ford "V-8" is available with saloon, coupé, cabriolet, and other coachwork in a variety of colours. In fact, Dagenham has surpassed itself in the wide choice available. Prices range from £230 for the coupé de luxe, a very roomy car with wide seats. The hand-brake in these new Ford "V-8" cars is under the dashboard, out of the way of front-seat passengers, and the starter button is on the dash panel.

(Continued overleaf.)

A GRANDSTAND VIEW OF A GIRAFFE AT WHIPSNADE! THE NEW AUSTIN "TEN" "CAMBRIDGE" SALOON (PRICE £178) IN USE AS A FAMILY CAR.

sold during 1936. That, of course, was the total production of the four factories, including Dagenham, besides the one at Dearborn, Michigan, where Ford cars are made. Actually they are assembled at forty-four factories in all parts of the world. Yet Dagenham—or perhaps I should say the English motorist—has had a great influence on the production of the new "V-8" of 22 h.p., as well as the four-cylinder models of 8 h.p. and 10 h.p. The "popular" 8-h.p. Ford, with its £6 tax per annum, and a fuel consumption of its engine equal to about 40 miles to the gallon of petrol, is indeed the "poor man's car," for its economy and low first cost of £100. Not

it is lighter. The car's front aspect is distinctive. The engine compartment narrows to the front and the bonnet is hinged at the scuttle, so that one can easily attend to the engine and its accessories when needful. A new 30-h.p. Ford "V-8" is the latest design, with forward radiator mounting and smart body lines. It is full



IDEAL FOR TOWN OR COUNTRY USE: THE 1937 2-LITRE TRIUMPH "CONTINENTAL," WHICH IS PRICED AT £368 (DISCS EXTRA).

TWO



LITRE

SAFETY FAST!

A PREVIOUS MAGNETTE OWNER WRITES...

I hated parting with the old Magnette—but it had to be. Being very much a family man now, I needed more room, more luggage space, and a roof over my head. Hence the Two-Litre. I can say right out that to my surprise my Two-Litre puts the old Magnette in the shade. She's definitely faster, and she handles perfectly. So I've no regrets after all. Incidentally the Two-Litre is one of the finest-looking cars on the road. My wife endorses everything I write—my first endorsement, by the way!

- Four-door Saloon £389
 - "Tickford" folding head Foursome £398
 - Tourer £385
(Dunlop, Triplex, Jackall)
- Buy a car made in the United Kingdom.
M.G. owners read 'The Sports Car.'



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Terraplane De Luxe Saloon

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● **Size?** Wheelbase increased to 9 feet 9 inches . . . longest in cars priced so low. Yet even less overall length than heretofore.

● **Power with Economy?** Yes! Sports car performance in a full 6-seater saloon. An engine with dual carburation (taxed at only £16.10s.) that develops 101 smooth horse power. Yet a 1937 Terraplane, carrying five passengers and luggage, averaged over 27 m.p.g. in the famous 352-mile Los Angeles—Yosemite Economy Run!

● **Performance and Endurance?** Proved before announcement with 8 new official records set by a 1937 stock model

Terraplane in a punishing 1,000 mile test, at an average speed of 86.54 m.p.h.

● **Roominess?** In the front seat . . . 55 full inches of comfort for three . . . widest in **any** car, regardless of price. Most room, all around, among cars priced so low.

● **Interior Luxury?** Richness in upholstery and fittings equal to that in many cars far more costly.

● **Safety?** Body all of steel, and Duo-Automatic Hydraulic Brakes. The finest hydraulics, plus a separate safety braking system operating automatically from the same pedal.

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DEALERS THROUGHOUT BRITISH ISLES • ARRANGE FOR TRIAL RUN TO-DAY

Terraplane Sixes from £285. • Terraplane De Luxe Sixes from £335. • Hudson Sixes from £355. • Hudson Eights from £395.

MOST POWER . . . MOST ROOM . . . AT SUCH PRICES!

Continued.]

A new "Dolomite de luxe" 14-60 h.p. Triumph saloon is that company's spring novelty for motoring. In mechanical details and in style of coachwork it is the same 14-60 h.p. "Dolomite" Triumph which made its bow to the public last year at Olympia, but this de luxe model has extra equipment which, seemingly, the public has asked for. Thus the luggage-boot has more graceful outlines and is also larger, to hold extra luggage. Instead of the spare wheel having a locker to itself under the boot, it is now carried on the lid of the luggage-boot enclosed in an "Ace" circular cover. The lid of the boot also is hinged at its foot, and more luggage space is available. A steel flap carried by the lid can be folded down to meet the level of the boot floor when the lid is open, so that still more luggage may be carried. This makes the car a real touring saloon, as all its passengers can find room for their kit-bags. Its cost is £348. Also, so that its owner can have a car

different outwardly from the ordinary "Dolomite," this de luxe car has had its "face" changed. The radiator stone-guard or grille has now horizontal side sections, chromium-plated; and a large chromium-plated fog-lamp as well as a pair of electric horns add further embellishment with usefulness. Rated at 13'95 h.p., its four-cylinder engine, with twin carburettors and synchromesh four-speed gear-box, produces a high road average pace if the driver desires it. Triumph cars for this season also include the "Gloria Twelve" saloon at £268; the "Vitesse" models of 14-60 h.p. of four cylinders, and the 2-litre with a six-cylinder engine, listed at £318 and £348 respectively as compared with the representative "Dolomite" Triumphs at £338 and £368 (for the 2-litre) respectively.

So the public have a good choice to pick from. They all have a smart-looking appearance and many niceties in equipment, such as anti-frosters and screen-cleaners, twin silencers, and four-point jacking system.

Motorists are to see the new four-cylinder Alvis cars this spring-time as companions to the high-class six-cylinder models. Most readers will remember the new Alvis "Seventeen," with its independent front springing system and its 10 ft. wheelbase, which made it a most handy car to use as a family bus. That is the smallest of the Alvis six-cylinder range, the larger being the "Speed Twenty-five" and the 4'3-litre model, one of the fastest cars available to motorists to-day which is not supercharged. The "Seventeen" saloon costs £548 and the 4½-litre saloon £995. It is the demand from the public for the old Alvis "Twelve" which has caused the new four-cylinder



A 1937 MODEL REMARKABLE FOR ITS OUTSTANDING PERFORMANCE AND THE COMPLETENESS OF ITS APPOINTMENTS AND EQUIPMENT: THE ROVER "TWELVE" SPORTS SALOON, WHICH CAN BE OBTAINED IN ANY ONE OF A WIDE RANGE OF COLOUR FINISHES AND IS PRICED AT £295 COMPLETE.

models to be launched. I always had a great liking for the Alvis "Twelve" of four cylinders, as it had that liveliness of performance which added to its other charms as an owner-driver's car. So I and many others will welcome the new Alvis "Fours" right heartily. By the way, the Alvis six-cylinder 31'48 h.p. 4½-litre saloon has three S.U. carburettors, as also the 25'63 h.p. six-cylinder Alvis "Speed Twenty-five" saloon (£850). The "Crested Eagle" Alvis "Twenty" is also available at £775 for those not wishing to spend as much as the "Speed Twenty-five" costs. All these Alvis cars are full-sized carriages with the performance of sports cars, although they carry large, roomy, closed carriage-work.

[Continued overleaf.]

BUILT ON SOLID LINES TO ENSURE A LONG LIFE AND RELIABLE SERVICE: THE FLYING STANDARD "FOURTEEN," WHICH CAN CARRY SIX PEOPLE IN AN EMERGENCY AND IS PRICED AT £249.

The Flying Standard "Fourteen" has a handsome, roomy body. The equipment includes folding tables behind the front seat, foot-rests for the rear passengers, and pull straps for a telescopic steering-column.

SHELL

is not

what it was

AND NEVER WILL BE

CARS ARE CHANGING, and petrol (if it is to remain a best-seller like Shell) has to change too. This change is mainly a trend towards higher compression ratios, which means that petrol nowadays has to work under more severe conditions. With ordinary petrol this extra pressure in the cylinders creates "pinking." "Pinking" is caused by the petrol vapour exploding in too great a hurry and results in waste of power and overheating.

Shell, however, has overcome this problem by a process called "re-forming" which rearranges the molecular structure of the petrol. What happens is that the atoms of hydrogen and carbon, which in ordinary petrol can take the form of long chains, are "re-formed" into stable groupings. In this compact formation they are not susceptible to detonation and they combine regularly and evenly (instead of spasmodically) with the atoms of oxygen supplied by the air from the carburettor; thus combustion is controlled and "pinking" prevented. This is one example of the changes which Shell is constantly making to adapt its petrol to the modern car.

THAT IS WHY

YOU CAN BE SURE OF SHELL

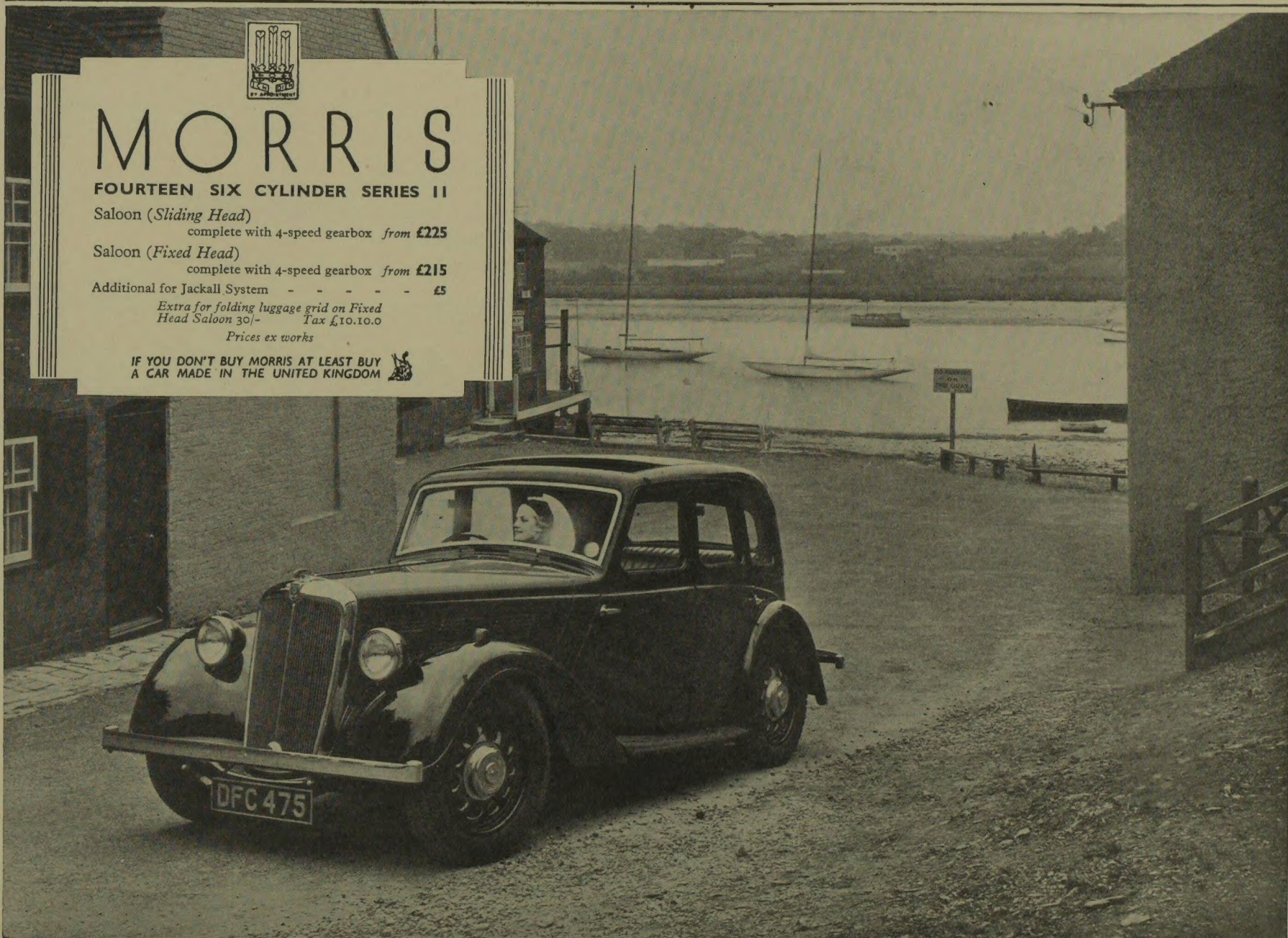



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complete with 4-speed gearbox from **£215**

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Prices ex works

IF YOU DON'T BUY MORRIS AT LEAST BUY
A CAR MADE IN THE UNITED KINGDOM

(Continued.)

A most striking exhibit at the last Olympia Motor Show was the new twelve-cylinder Lagonda. Designed throughout by Mr. W. O. Bentley, it is a most powerful carriage capable of travelling as fast as any modern road will permit. In fact, the car has no speed limit as regards engine power. With four-door, pillarless saloon coachwork, this 41.85 h.p. 5½-litre twelve-cylinder car is moderately priced at £1450.



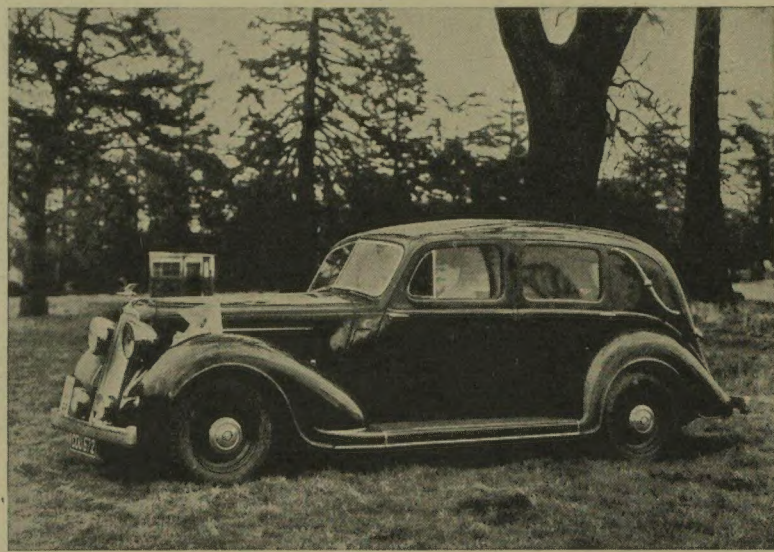
AT THE HAIRPIN BEND ON THE MEMBERS HILL: A 14-H.P. ARMSTRONG-SIDDELEY SALOON ON THE NEW ROAD CIRCUIT AT BROOKLANDS.

The six-cylinder 29.13 h.p. Lagonda four-seater "Rapide" touter exceeded 100 miles an hour on the Ards course in last year's Tourist Trophy race, and the twelve-cylinder Lagonda is faster. So there is a large reserve of power in both these Lagonda cars. Indeed, one can recommend them to motorists with full confidence that they will not disappoint in any particular. The twelve-cylinder Lagonda has a V-type overhead-valve engine and an entirely new form of independent front-wheel suspension. But wonderful as this car is, I cannot lose my affection

for the six-cylinder 4½-litre car. The "Rapide" touter at £1050 gave me £5000 worth of delight in its performance.

A new model was presented to the public by Wolseley Motors, Ltd., in the last week of February as a spring gift to the automobile world. It is styled the Wolseley "Eighteen-Eighty," available in two forms of coachwork—a saloon and a saloon de ville. The "eighteen" represents the nominal R.A.C. rating of the engine and the "eighty" the actual horse-power developed by this motor; so while English motorists will call it an 18 h.p., my U.S.A. friends would say the new Wolseley was an 80-h.p. car. In any case, its makers describe it as "three cars for one tax," as it combines all the acceleration and speed of the sports car, the quiet efficiency and handiness of the town carriage, as well as being a roomy five-seating touring car, capable of all-day-long high cruising speed if the state of the roads and the traffic will allow. It has several new features, including thermostatically-controlled quick-starting carburettors and "ride-control" shock-absorbers which automatically adjust the suspension to the road surface travelled on. This latter quality is provided by a Luvax pump linked with the shock-absorbers, thus automatically increasing the loading of their hydraulic action, stiffening them over rough roads,

checking rebound and dropping the pressure to give more supple springing over smooth surfaces. The patent Flowers steel-skirted pistons reduce cylinder wear, the easy-clean wheels reduce labour, and the well-known Wolseley anatomically correctly designed seating reduces fatigue to the users; so that the new Wolseley "Eighteen-Eighty" is a car of many merits. Prices are very moderate, as the saloon is listed at £290 and the saloon de ville at £320. The telescopic pillar of the steering column allows instant adjustment to suit individual drivers. With good brakes and a comfortable "stance" (to use a golfing expression), the driver has more confidence and so greater safety of control. Lord Nuffield, Mr. Oliver Boden, and Mr. W. H. W. Thomas, who are responsible for its production, must be very well pleased at its successful début. They have every right to be, as, by its performance, comfort, and design, it leads the £300 automobile market in saloon carriages.

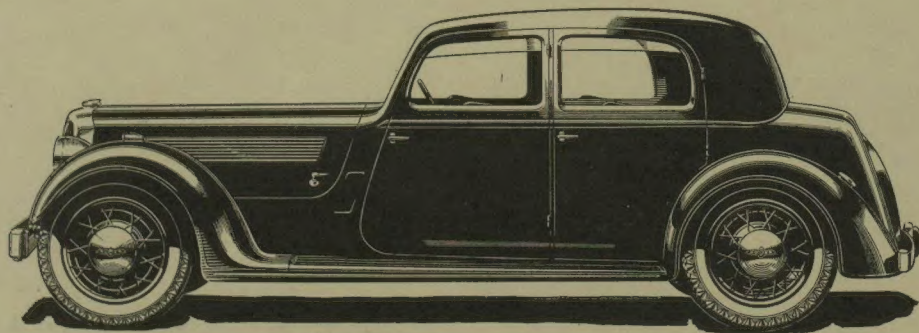


ONE OF THE OFFICIAL HUMBER TEAM IN THE R.A.C. RALLY AT HASTINGS: A HUMBER "SNIPE" FOUR-LIGHT SALOON FINISHED IN BOTTLE-GREEN, WITH UPHOLSTERY TO MATCH.

ROVER

"The Rover Sixteen—a really beautiful job—gives one the impression of being a £1,000 car scaled down, so quiet is its performance and so splendid its interior finish."

The Autocar 19/2/37



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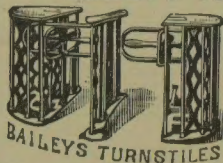
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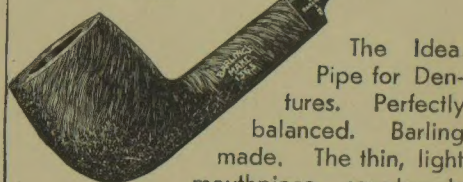
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Whatever it is you want most in a fountain pen, you can now get in a guaranteed-for-a-lifetime Swan! The VISOFIL gives the features of BIG CAPACITY and INK VISIBILITY in a pen that you can depend on absolutely. The famous LEVERLESS, on the other hand, offers the world's quickest and simplest method of filling—merely two half-turns of the top and it's full! See these two fine modern Swans for yourself at any Stationer's or Jeweller's!

The Visofil Swan with mount and clip of rolled gold, 25/-
Ladies' size, without clip, 21/-
The Leverless Swan from 17/6
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Available in many styles and colours with ribs to suit all hands. Made by Mabbie, Todd and Co., Ltd., Sunderland House, Curzon St., Mayfair, London, W.1, and Branches.

Swan Pens



IT is here that the *beau monde* utters its *dernier cri*—especially if it takes a set from our tennis professional on the new Covered Courts. Here the nobility and gentry indulge in *savoir faire*, *noblesse oblige*, and also—on the electric camel in the gymnasium—for *sauve qui peut*. For ourselves, we consider that in providing free golf, tennis, squash, badminton, bowls, swimming pool, gymnasium, sunlounges, dancing, entertainments and talking pictures, we have achieved an *embarras des richesses*, since even millionaires are not allowed to pay extra for them. (Guests are requested not to ask our *maitre d'hotel* to translate these sparkling phrases—he is English!)

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